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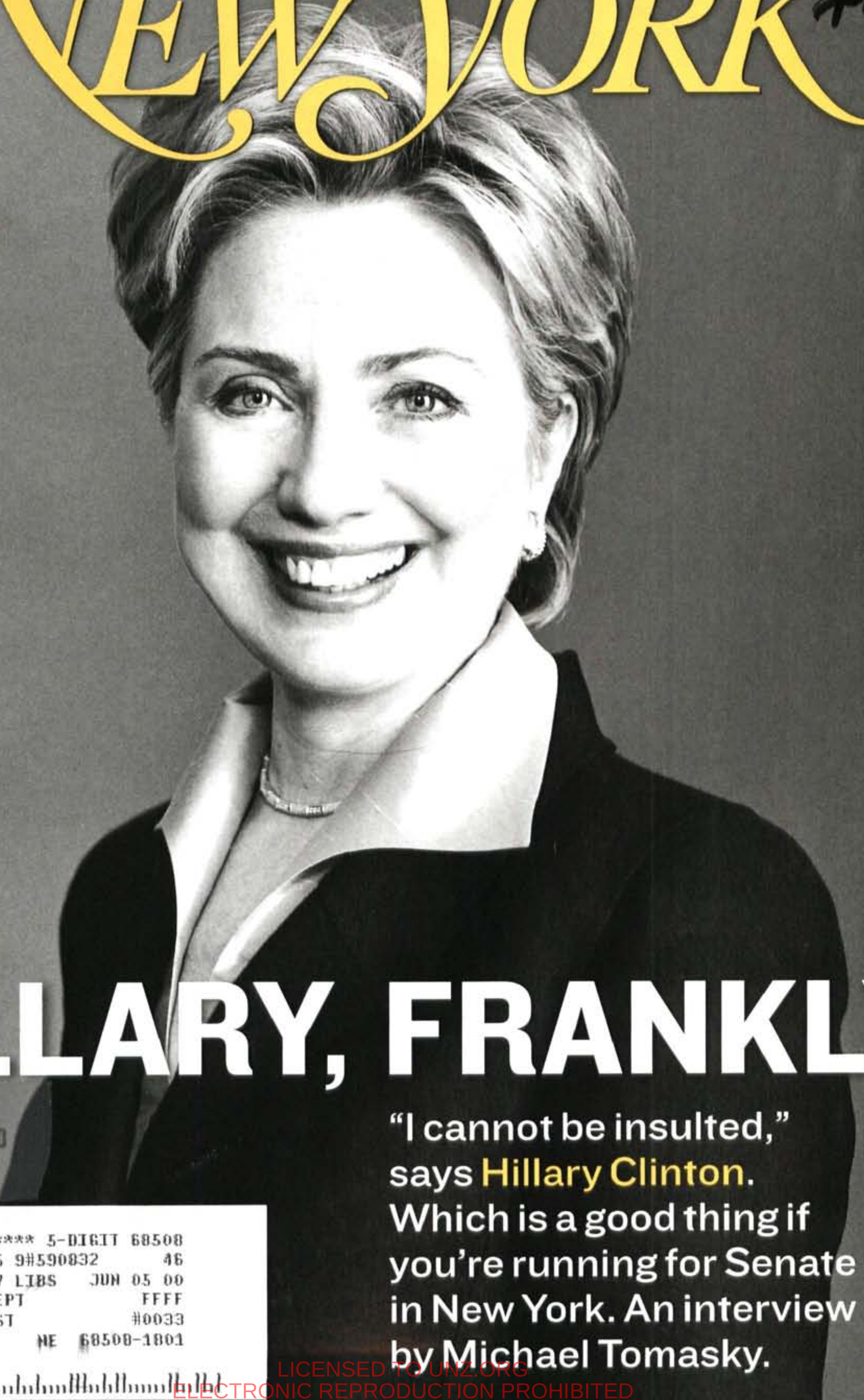

HILLARY, FRANKLY

"I cannot be insulted," says **Hillary Clinton**. Which is a good thing if you're running for Senate in New York. An interview by Michael Tomasky.

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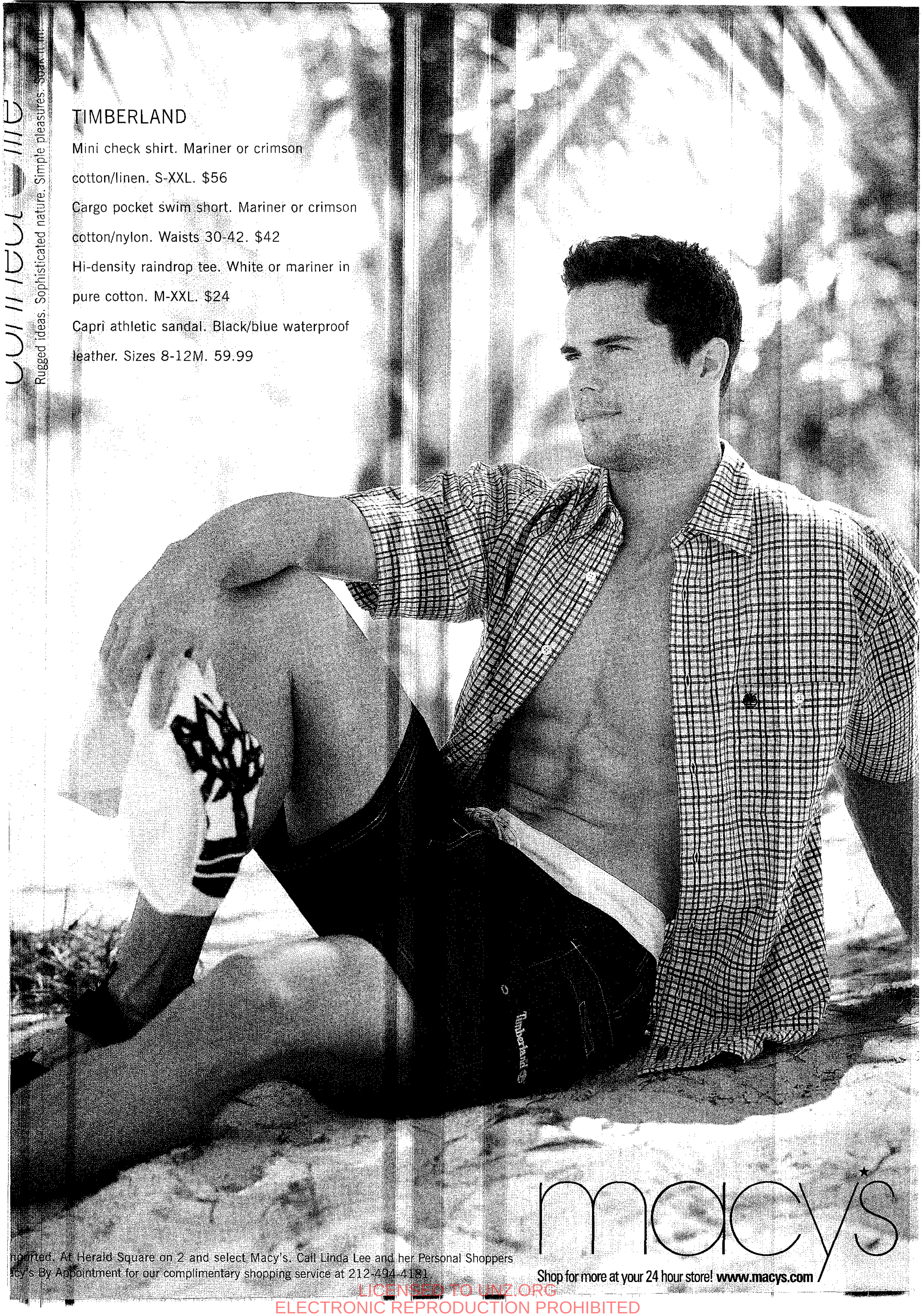

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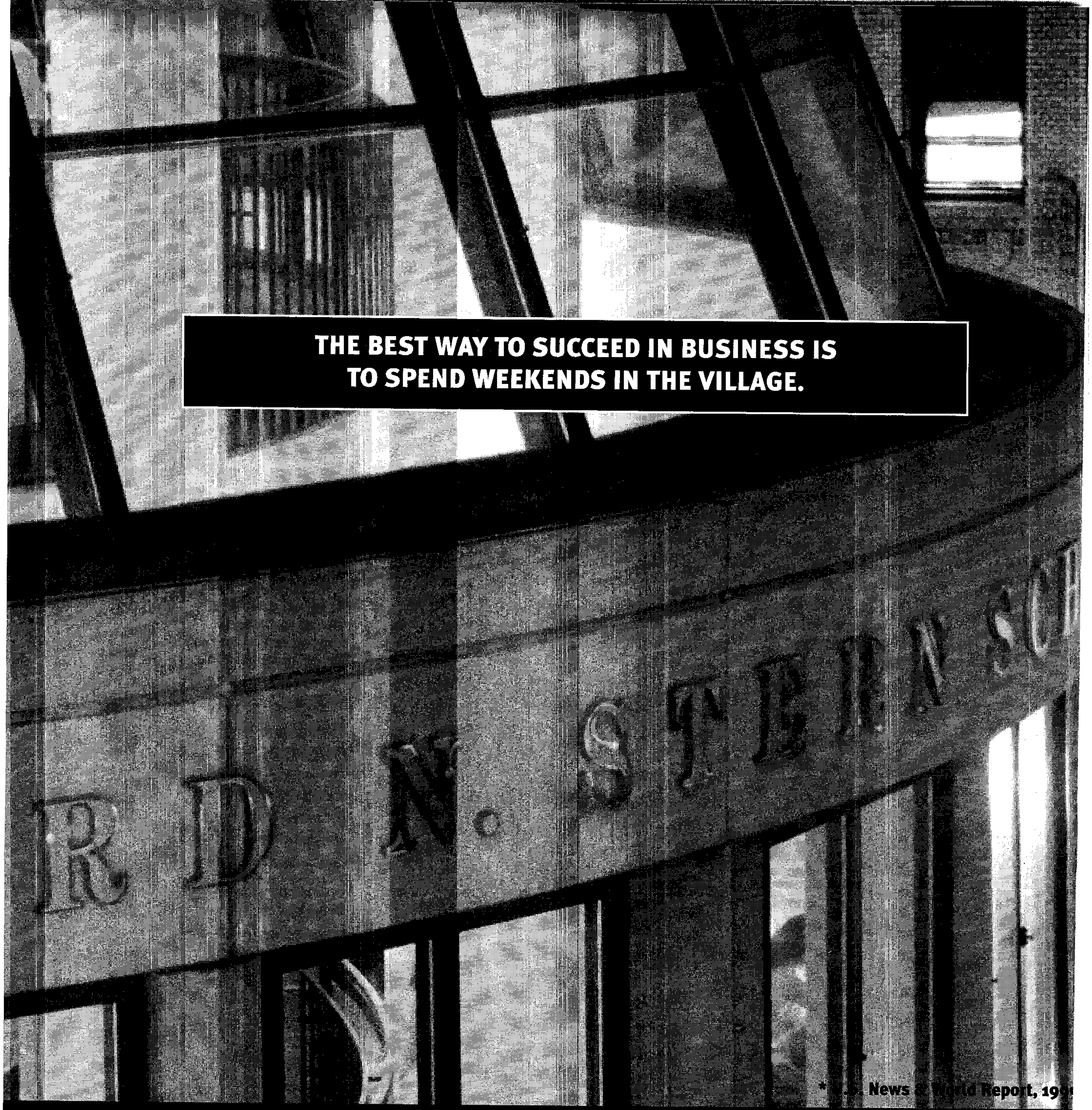
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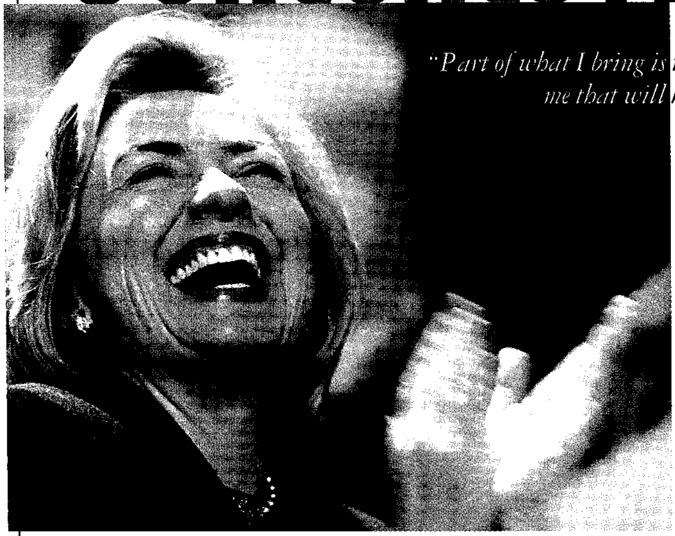

"Part of what I bring is that there is nothing anybody can say about me that will hurt my feelings. I cannot be insulted. You know? I just can't be."

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By Michael Tomasky

Shaking her image as the controversial wife of a controversial president and coming into her own as a New Yorker hasn't been easy. "I've had to learn from my mistakes," she says in an interview covering everything from the mayor to modern art. How is she preparing for the hard knocks of a New York race? Well, for one thing, she's a Three Stooges fan.

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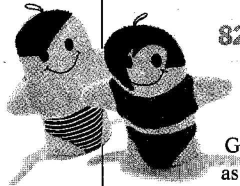

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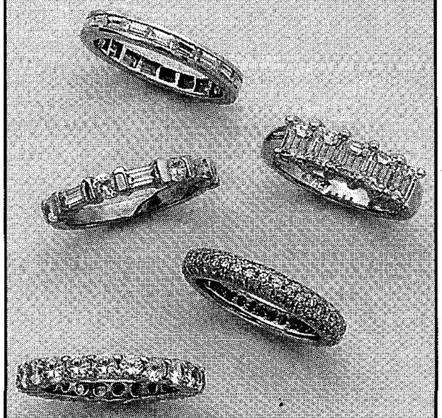

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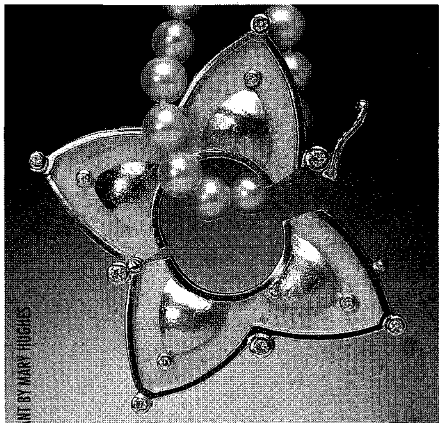

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Clique of the Mouse

Silicon Alley pioneers sound off about who was there first, who sold out, and who never mattered much to begin with; the inner life of your average model.

WHILE READING VANESSA GRIGORIadis's piece about the Silicon Alley clique ["Silicon Alley 10003," March 6], I was alternately amused and disgusted. The article posits that these people were on the Web scene in the early days and "got it," that they are the "Early True Believers." But I kept asking myself, Believers in what? Believers in the fact that you could make a lot of money off this new thing and sustain a cool alternative lifestyle?

Edward Hallissey
MANHATTAN

NICHOLAS BUTTERWORTH IS RIGHT: IT'S A good thing that Ms. Grigoriadis's Early True Believers got in while the getting was good, because the Internet is changing rapidly. The Net is no longer just for teens who think it's "kewl" to paint cyber–body hair on cyber-figures. Adults avoid the majority of these sites, or anything created for and by kids. As the Net matures, it needs to get real and offer more than fake personae and games. Instead of "getting over," getting tattoos, getting in *New York* Magazine, the real ETBs are still quietly working at our computers, doing what we have always done: providing the substance that makes the Net an exceptional place.

Alison Blackman Dunham
BROOKLYN

IN "SILICON ALLEY 10003," JASON MCCABE Calacanis lumps me and the rest of your readership into a group of cyber-stupid "posers" and "Johnny-come-latelies" who "didn't get it early on" and "don't understand how we're making all this money." He then goes on to suggest that Ms. Grigoriadis is going "to write a story that makes the Early True Believers look like assholes so that your readers will feel better about the fact that we have more money than them." On that note, I would like to extend my congratulations to Ms. Grigoriadis. Not since her 1998 story on Lizzie Grubman and the life and times of her fellow high-flying, twentysomething downtown P.R. cronies (a.k.a. "Power Girls") have I felt such an overwhelming need to throw up after reading a magazine article. On the other hand, it's perversely refreshing to finally be able to usher in a brand-new group of shallow, immature, self-involved, insecure, affected New Yorkers to laugh at. Keep 'em coming, Vanessa.

Jimmy Zankel
MANHATTAN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.*

YOUR ARTICLE ABOUT INTERNET ENTREPREneurs missed the real scandals of the industry. All fawning media coverage aside, New York City is a phenomenally hostile environment for Internet business. True investigative journalism would uncover our impotent industry "coalitions"; Wall Street's near-total lack of vision; barely functional airports; and Bell Atlantic's crippling monopoly over Internet access. Who cares about four people who used to be friends?

Isabel Walcott
President and founder, Smartgirl.com
MANHATTAN

LONG BEFORE THE "OLDEST LIVING SILICON Alley veterans" became the "Early True Believers" of "Generation 1.0," J. Sandom and I founded, operated, and sold Einstein & Sandom, Inc. (EASI), Silicon Alley's first interactive agency. True, back then (the mid-eighties) there was no Silicon Alley culture beyond the walls of our West 18th Street loft. Nevertheless, we talked, walked, ate, drank, smoked, and slept interactive (and still do). We not only "got it" well before anyone else—we invented it. And while I'm not entirely sure I want to stake my claim as the oldest living veteran of anything, I do feel that history deserves better.

Jeff Einstein
President, Quality of Life Networks
BROOKLYN

AFTER EIGHT YEARS IN THE INTERNET P.R. biz, I am always reading facile reports on such, ahem, veterans as Rufus Griscom, who started Nerve.com 30 months ago surrounded by a great deal of well-thought-out hype; and Jaime Levy, nowhere on the radar since being let go from ICon, where she was one of *many* designers at Word.com. Did Ms. Grigoriadis ever walk away from all those "pricey parties" to actually seek out the real veterans?

Richard Laermer
CEO, RLM Public Relations
MANHATTAN

Table Talk

I AM WRITING TO CLARIFY AN INACCURACY IN your recent "Gotham" story on one of my restaurants ["Turning the Tables," by Maura Egan, March 20]. At Park Avalon, as in all B.R. Guest restaurants, we owe our success to our total focus on our customers. We use every available resource to insure their happiness and comfort, including database technology that allows us to track the frequency of their visits to any of our restaurants, their preferences, special requests—information that helps us make them feel welcome and special. We have too much respect for our customers to violate their privacy. It is surprising that assertions to the contrary in your article hang solely on the word of one former employee who obviously does not share our values.

Stephen Hanson
MANHATTAN

Model Homes

IN "GIRLS ON FILM" ["GOTHAM," BY JARED Paul Stern, March 13], John Casablancas attacks ID Model's project to Webcast the living room of a model's apartment, labeling it "the ultimate disgrace" for "encourag[ing] a prurient interest in the private lives of models." Mr. Casablancas, a retired agency owner, should not speak of the disgrace of others. It is clear from his attacks on me that Mr. Casablancas views all young women as mere sex objects, a stereotype that I find repulsive. ID Models' goal is to allow these talented and complex young women a forum to break free and show that they are poets, musicians, designers, dancers, and highly intelligent students, disproving the shallow stereotypes perpetrated by persons like Mr. Casablancas.

Paolo Zampolli
President, Idmodels.com
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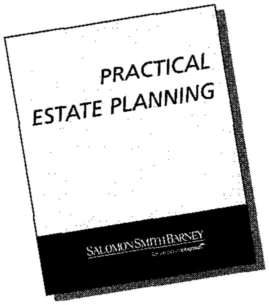

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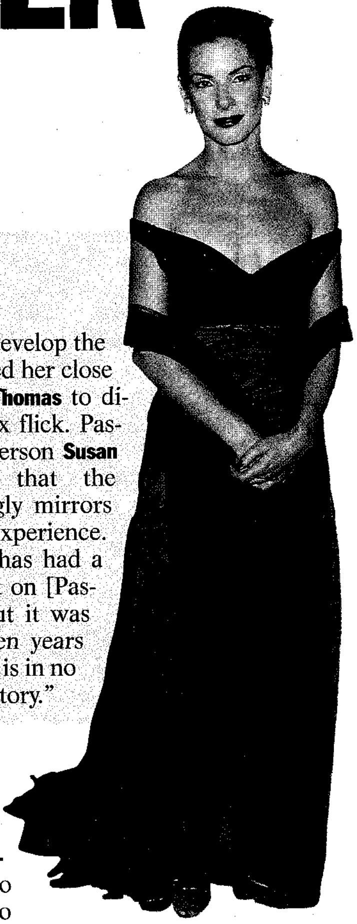
INTELLIGENCER

HUNTING FOR THE LOST HARTFORD

Octogenarian A&P heir **Huntington Hartford** is so desperate to spread what's left of his wealth that he's searching for offspring that may not even exist. Hartford, 88, is trying to find the long-lost granddaughter he believes his illegitimate son "Buzz" Barton may have fathered with a California woman shortly before his suicide in the sixties. A source close to Hartford says the eccentric millionaire is trying to make amends for refusing to let Buzz take his last name, which was reportedly a contributing factor in his suicide. When we called Hartford's residence, his ex-wife, who still resides with him, admitted Hartford "would love it" if the granddaughter existed, "because he feels guilty," but denied that Hartford is trying to find her. The woman said she's been contacted by an impostor posing as Hartford's granddaughter but added, "I don't see any family resemblance. There's no mistaking the Hartford eyes." Although the former Mrs. Hartford insists there is no heiress search afoot, promoter **Baird Jones** says Huntington recently asked him to throw a party publicizing his grandkid quest. When pressed, the woman at the Hartford place quickly lost her temper and exclaimed, among other things, "I will pray for you!" Please do.

COLUMBIA'S REHAB REHASH

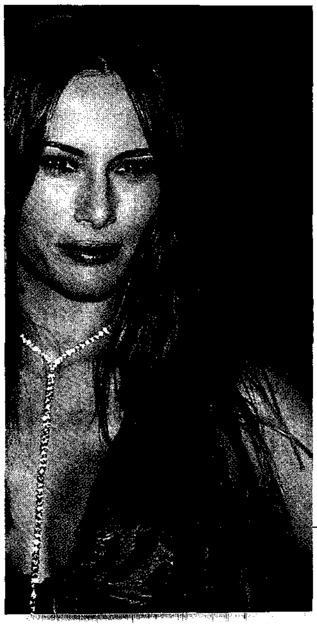
Here's some advice if you want to get a movie made about your life: Get your own studio. A Tinseltown source reports that *28 Days*, the soon-to-open film starring **Sandra Bullock** (pictured), draws heavily from the life of **Amy Pascal**, Columbia Pictures' newly installed chairwoman. The movie (which Columbia is producing) chronicles the life of a successful New York writer fighting her demons while doing time in drug rehab. Pascal was in similar straits years ago when, as a rising movie executive, she entered the Betty Ford Clinic to fight an alcohol problem. The insider says the Columbia chief not only helped develop the story but hired her close friend **Betty Thomas** to direct the detox flick. Pascal's spokesperson **Susan Tick** denies that the movie strongly mirrors Pascal's experience. "Betty Ford has had a major impact on [Pascal's] life, but it was more than ten years ago. *28 Days* is in no way her life story."



LIMELIGHT TAPS ARID CUSTOMERS

Are employees at **Peter Gatien**'s Limelight attempting to charge parched patrons who fill up empty drink cups—in the *restrooms*? "Water is $2!" a men's-room attendant allegedly barked at thirsty patron **Mike Reed** as he approached the faucets on a recent Wednesday. Another Limelight nightcrawler says she experienced similar treatment in the ladies' room last week. "The attendant came up to me and said, 'You know you have to pay for that,' " the club kid recalls. "Why don't we just say I used this to *wash my hands*," she dryly replied, and exited the rest room, victorious, with full cup—and full wallet. Gatien insists he's not hosing his customers, and says he's never gotten such a complaint: "That is not our policy. It might have been someone playing a joke. Water is available free of charge at all bars. Any employee charging for water would be fired immediately."

Melania: Knauss-hunting



MELANIA: SHE'S MOVIN' ON UP

Donald Trump and **Melania Knauss** are taking their love to the next level—all the way up to the penthouse. A source close to Knauss says the 26-year-old Slovenian will be moving into the Donald's penthouse at Trump Tower, fresh from a recent lovers' retreat to St. Martin. Wisely, Melania isn't giving up her own apartment just yet, and, predictably, reps for Trump and Knauss deny the upcoming cohabitation. In other supermodel sex news, **James King** has discarded male mannequin **Alex Burns** in favor of pimp-fashion poster boy **Kid Rock**. A spokesman for King says that she and Burns "are still good friends," while she and Rock "are just good friends." In fact, the three beauties are just "one big happy family." We couldn't be more pleased.

BOCA IS NO PLACE FOR A *STAR*

Boca Raton is the unlikely new gossip capital of the world, but for Gotham's professional tattletales, it's no

Photographs: top, Fitzroy Barrett/Globe Photos; bottom, Mitch Gerber/Corbis.

IT'S GETTING VERSE FOR SOTHEBY'S

Price fixing isn't the only infraction Sotheby's stands accused of. According to an upcoming article by British writer **Simon Worrall** in *The Paris Review*, the scandal-scarred auction house may have disregarded warnings that it was about to sell a forged Emily Dickinson poem in 1997. The verses turned out to be the work of an infamous counterfeiter named **Mark Hofmann**, who is currently serving a life sentence for two lethal pipe bombings. The article claims that Sotheby's vice president **Selby Kiffer** was warned that the poem may have been a fake *before* the sale. A few years before he was jailed in the late eighties, Hoffman had offered a Dickinson poem to a well-known collector named **Brett Ashworth**. Ashworth wisely declined to purchase the poem, and forgot about it until he was browsing through the Sotheby's catalogue and noticed the Dickinson on sale. Though Ashworth claims he tried to warn Kiffer, the bogus stanzas nevertheless proceeded to auction, and were only proven to be bunk after the buyer conducted a thorough investigation of his own, forcing Sotheby's to coolly refund the $21,000 purchase price. Asked to comment, Sotheby's faxed over the same statement Kiffer sent Worrall a year and a half ago. In it, Kiffer claims that Ashworth's call did not feel like a warning, but merely like "an interesting, but tangential anecdote."

place to live. The Florida backwater is the headquarters of American Media, the company that now owns *The Globe, The National Enquirer,* and *The Star.* The last of those was, until recently, headquartered in New York. But last week, chairman **David Pecker** ordered the *Star's* 62-person staff to relocate from Tarrytown to Boca, where the tabloid will now share a building with its catty sisters. But only three *Star* scribes accepted the deal, with two others staying on in New York to man the lonely bureau here. The rest are history, but they'll be paid through June. The *Star,* however, has already begun to fill the fifty-odd empty positions—by picking at the bones of *The Globe.* Half of *The Globe's* 24-person editorial staff recently moved over to *The Star,* and for the few who remain, things are getting pretty desperate. At his first editorial meeting last week, new editor **Brian Williams** told his shrinking team that they should scan cable talk shows in search of leads.

LOVE ON THE NET; CASHING *OUT*

Did you ever think you'd see **Courtney Love** share a stage with . . . **Sam Donaldson**? The grunge-to-glam rocker and the tenacious talking head have just signed up to be keynote speakers at the first ever Digital Hollywood conference to take place in Manhattan. The event was launched eight years ago in Los Angeles and has evolved into the premier confab crossover for the entertainment and digital worlds. Other guests include Universal Studios CEO turned Internet investor **Frank Biondi**, former Apple CEO **John Sculley**, Comedy Central CEO **Larry Divney**, and music mogul **Danny Goldberg**.

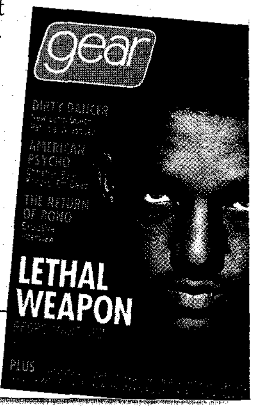
***OUT* OF COURT:** Just a week before *Out* announced it was selling out to its competitor *The Advocate,* the gay monthly tied up one of its more troubling loose ends: The magazine finally settled the case brought against it by founding editor **Sarah Pettit**. Pettit filed a six-figure suit against *Out* in 1997, claiming she was given the shaft by then-publisher **Henry Scott** because he wanted the glossy to be an all-boys club. She eventually dropped the sex-discrimination suit but proceeded with a separate suit charging breach of contract. Pettit's attorney, **Rosalind Lichter**, declined to say how much her client got in the settlement (in which *Out* admitted no wrongdoing), but Pettit has since moved on to decidedly less fabulous environs. She's now the arts-and-culture editor at *Newsweek.*

HARMING CARMEN: Model **Carmen Kass** can't seem to get a break—the statuesque Estonian recently suffered a hell of a bad hair day. The hapless Kass, dubbed "Carmen *Cast*" last month after she broke her wrist bowling, was forced to work some high-profile Fashion Week runway shows with her arm encased in plaster (though fashionably trussed up with black chiffon). Now sources say the bad-news-babe's trademark lengthy blonde locks were so damaged in a styling session that Kass and company opted to lop off a few inches—and darken it. Kass's agency insists there was no hair horror: "We changed it because we wanted something new," says Women Model Management president **Paul Rowland**.

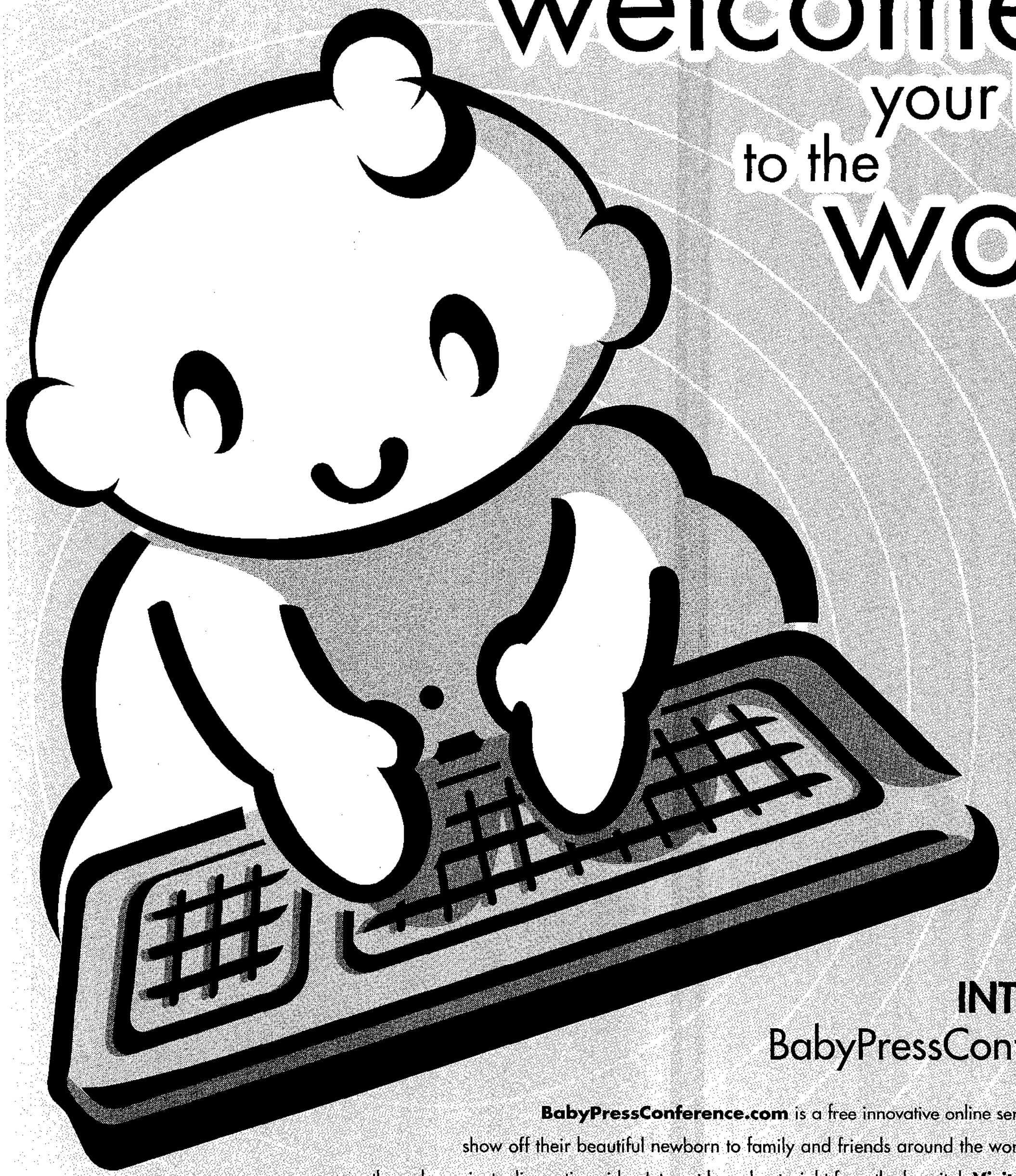
Additional reporting by David Amsden and Suny Sehgal.

MARTINEZ GETS HIS ACT IN *GEAR*

With *Details* out of the picture—finally!—*Gear* magazine has come up with a novel approach toward gaining dominance over its testosterone-addled competition: Put a hunky guy on the cover. In May, Boston Red Sox pitcher **Pedro Martinez** will become the first male ever to grace the cover of **Bob Guccione Jr.**'s "magazine for smart young men." The issue also features the $11.25 million–a–year fireballer's first general-interest interview with the national press. But can a publication for slick male scenesters really sell without some leg glaring out from the newsstand? "Men respond more to a good-looking woman on the cover," admits Guccione, "but they're also interested in exciting pop-culture figures. We're very confident that we haven't lost any of our sex appeal." As far as any revitalized spirit of competition between *Gear* and *Maxim* now that *Details* is a non-player, a spokeswoman for Guccione says, "We don't consider ourselves competitors with *Maxim;* our guy is smarter." A *Maxim* rep responds, "That's right. With a circulation of 1.6 million, we *aren't* their competition. With a 350,000 circulation, *Gear's* competition is most certainly *Modern Ferret.*"



Photograph: Patrick McMullan.



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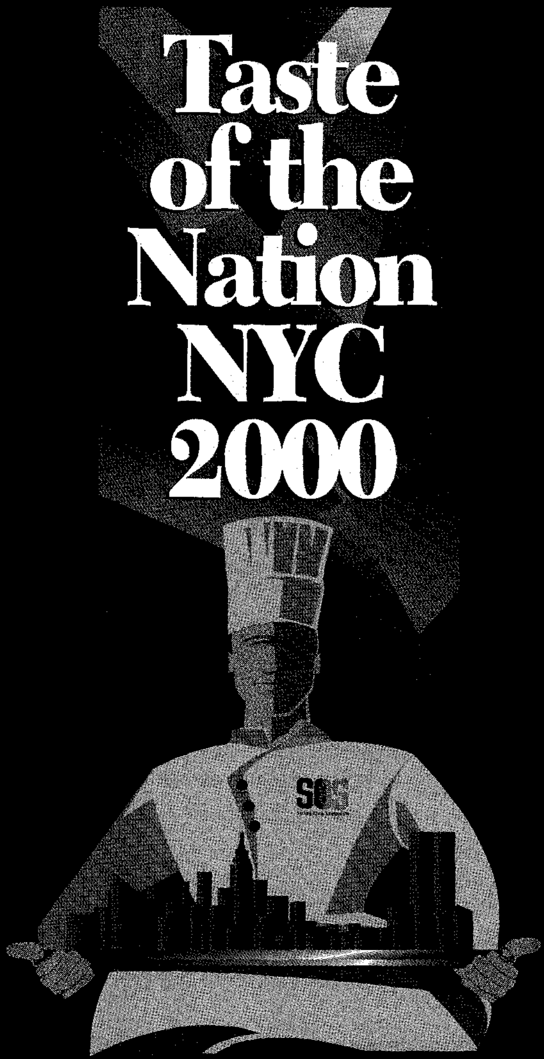

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THE STREETS THEMSELVES ARE A FASHION SHOW, DAY AND NIGHT—*JASON EPSTEIN*

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March Madness

Wall Street traders are sinking their profits into high-stakes NCAA pools.

IT'S LATE AFTERNOON AT ONE of Wall Street's biggest investment houses, and after a moment of silence, the crowd roars, traders leap up from their computers, and everybody exchanges high-fives. Has the Dow jumped another 500 points? Nope. Ty Shine just scored a winning three-pointer for Seton Hall. As March Madness compels office workers to compete in NCAA betting pools, nowhere are the stakes higher than on Wall Street's trading floors, where hundreds of thousands of dollars in undeclared income will trade hands over the next week—and the biggest bettors may have to jet to Vegas to lay off some of the risk.

NCAA pools originated in the mid-eighties and were quietly tolerated until a national Super Bowl pool that started on the Chicago Mercantile Exchange and involved the NYSE reached $1 million in the early nineties. Top brass at many firms launched crackdowns—the chairman of Lehman Brothers even fired off a memo declaring involvement in the NCAA pool a fireable offense. But the pools seem to be back with a vengeance: "Everybody's a sports fan," says one trader, "and gambling is in our blood." During March Madness, trading-floor televisions are tuned to basketball all day, and fanatics have been known to call in sick or schedule vacations around games.

In a typical setup, an organizer writes down the names of all 64 teams, ranks them, and throws them into a hat. Participants buy in at a fixed amount—say, $1,000 a team—and to even the odds, those holding lower-ranked teams get handicaps. Should they face a favorite in the first game, they merely have to cover the spread—lose by less than a given number of points—to "capture" the higher-ranked team and advance to the next round. At the end of the playoffs, the person holding the winning team takes home the entire pool, in this case $64,000.

You've got to love these Wall Street guys, though; they want to make more. So they bet on the losers, too, "shorting" teams for thousands of dollars, often multiple times. Older traders swap war stories of staggering losses and whisper that some of the biggest investment houses have bailed out employees who couldn't pay up. One bond trader says he has never forgotten the fate of a former co-worker from Merrill Lynch who, in 1987, shorted ten Syracuses at $5,000 each. The trader stood to make $50,000, but if Syracuse won, he would have to pay out the entire price of the pool ten times—for a total of $640,000. When Syracuse made it into the final game against Indiana, the panicking trader was the talk of Wall Street. Right before the last game, his man-

➤

POLITICS Campaign-Trail Traffic Report

Patrick Dorismond: Evil! Scourge! Worse than Khalid Muhammad! Rudy loses grip in major way. As Shakespeare said, "Beware the few days immediately following the Ides of March!" ●

Alan Hevesi rejects workfare contracts, accuses mayor of cronyism, calls him a "liar"—even visits Marie Dorismond. Something tells us he's given up on previous hopes of Rudy's endorsement in 2001. ○

Hill lashes Rudy, hard, in speech at Harlem church. First speech we've ever seen her give in which applause was stronger *after* she spoke than before. ◉

Uh-oh, Monica's back! Pepperpot turns purveyor, unveiling new handbag line and schmoozing crowds at Bendel's. Not sure if Senate candidates can accept in-kind gifts of $138, but Hill's b-day is October 26. ○

strations: top right, Tom Bachtell; bottom left, Ingo Fast. Photographs: left, Frances M. Roberts; right, Richard B. Levine.

NCAA *continued from page 13*

agers forced him to buy back the now significantly more expensive Syracuses. In the final minute of the game, Syracuse lost. The trader was out $150,000, and Merrill Lynch came down hard on open betting.

But who can stop traders from doing what they do best? In addition to betting on winners and losers, they "make markets," buying, selling, and trading teams as though they were stocks. As teams are eliminated, the bidding reaches fever pitch; people pay huge amounts to acquire a team they think is going to win. Traders act as bookies, putting together bid offers and shouting out commentary on the trading floor: "The current market for Duke is 12 bid, 13 offer!" During the NCAA playoffs, P&Ls—profits and losses—are known to drop significantly as traders spend entire days working out probability sheets for their teams. One options trader describes it as a "de facto little exchange that exists for about a week," similar to the futures trading on public exchanges worldwide. Actual sports fans are completely overwhelmed, says one bond trader, by the "friggin' bracket-dollar-based hootin' and hollerin' for whoever's gonna win the money."

Not all of it is fun and games: Traders are still talking about the pool two years ago, when a clerk on the NYSE floor shorted a bunch of Kentuckys at $2,000 each. As Kentucky advanced through the playoffs, he didn't cover his losses, just hoped and prayed and let it ride. Kentucky won, and the clerk owed $200,000 on a $25,000 salary. He paid a single installment with money borrowed from his father before disappearing. "The moral of this story," sighs one rueful equities trader who is still owed $4,000, "is to know your counterparty."

LAURIE SANDELL

SCHOOLS

Sex Ed and the City

The latest teacher-student sex scandal is just the tip of the iceberg for Ed Stancik, the school system's unapologetically strident investigator.

ED STANCIK, THE PUBLIC SCHOOLS' DOGGED special commissioner of investigation, seemed a little overzealous when he not only charged a Sheepshead Bay High School teacher with sex abuse but also suspended another teacher who befriended the teen victim and eventually convinced her to blow the whistle in the first place. But Stancik can explain. In his ten years on the job, he's seen the problem of school sex abuse get worse—partly because, he insists, too many cases are bungled by self-appointed Poirots before his own trained staff gets a crack at them.

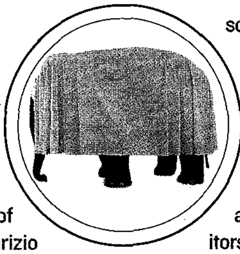
When he's not busting teachers for rigging test scores or exposing principals who inflate attendance figures, Stancik devotes *a full quarter* of his office's manpower to sex scandals—and because of the current teacher shortage, which has forced the system to rely on 10,000 uncertified teachers, Stancik predicts that his sex-abuse caseload may only rise. "We have seen some truly frightening people sneak in," Stancik told me recently. "There's only so much screening you can do. You definitely see where the desire to get a live body in the classroom leads to mistakes in hiring."

The Sheepshead Bay case—in which Stancik moved to fire the 62-year-old alleged molester as well as the 29-year-old English teacher who finally talked the victim into coming forward—shows how Stancik reacts when he learns an incident has been kept from him. In the past ten years, besides verifying charges against almost 400 abusers, he's identified more than 200 Board of Ed employees who mishandled the reporting of sex-related incidents. "I can't tell you the number of times our sex investigations have been hindered by sloppy, slipshod internal investigations," Stancik says. "These people treat the incidents like it's their own episode of *NYPD Blue.* Sex-abuse investigations are complicated; they're skill-intensive. Some teachers are well-meaning, but can't do it."

Which explains why Stancik's report branded the victim's friendship with teacher Peter Cennamo "inappropriate," and called for his dismissal. While others are wondering if Cennamo really was romancing the student (which both teacher and student deny), to Stancik that's almost beside the point. "I'm surprised that the Board of Ed doesn't discipline its people for failing to report these incidents promptly," Stancik says. And if the board won't do it, he will—something Cennamo is learning too late. ROBERT KOLKER

ARTBYNUMBERS

Trunk Show

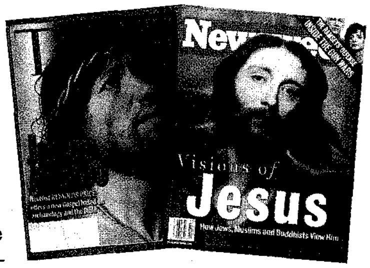


IT'S CONFIRMED: THE ART WORLD HAS COME down with a serious case of elephantiasis. First Chris Ofili's elephant-dung works, then the paintings *by* elephants auctioned at Christie's, and now the sculpture of 40-year-old Italian conceptual artist Maurizio Cattelan, whose show at the Marian Goodman Gallery just closed on Saturday. His *Not Afraid of Love,* a seven-foot-tall painted polyester-styrene baby elephant shrouded in a sheet was sold for "the low six figures"—a new high for Cattelan—to the Rubell Family Collection in Miami almost immediately after the show opened. Cattelan, described by MOMA curator Laura Hoptman as a "trickster," has seen his prices climb dramatically in the past three years, driven by shows in Venice, Paris, and London. The "Il Supernoi" drawings of Cattelan, done by police sketch artists, have nearly doubled to $25,000. And his 1999 photographs of an actor in a huge Picasso head greeting visitors to MOMA like Mickey Mouse at Disney World have sold out for $15,000 each. Expect to see this elephant greeting visitors, too: The Rubell Collection is open to the public, and the second in the edition of two has been put on reserve for an unnamed museum. JOSH BAER

More art-world news can be found online at **onview.com.**

Photographs: top, Frances M. Roberts; bottom, courtesy of the Marian Goodman Galle

MEDIA What Would Henry Luce Do?



JESUS RETURNED LAST WEEK—AT least to *Newsweek*. The ultimate in celebrity coverage is a staple of the newsweeklies, appearing whenever a circulation miracle is needed and there's no school shooting or Kennedy to get righteous about. "These are brazen attempts to move merchandise," admits one editor. Readers, however, appear to be losing faith. *Time* trotted Him out December 6, with Antonello da Messina's *Christ at the Pillory* peering out rather dejectedly over the headline JESUS AT 2000. It sold a measly 195,000 newsstand copies—well below Person of the Century Albert Einstein (366,500), Michael Jordan (300,129), John F. Kennedy Jr. (1.3 million), and *Time*'s average of 232,600. (He did beat out Oprah and Ricky Martin.) *Newsweek*'s 2000 YEARS OF JESUS did a little better last year, selling 238,500 on the newsstand, smiting Muhammad Ali and those pagan *Blair Witch* kids, and modestly beating the 191,400 *Newsweek* average—but George Stephanopoulos sold more. *Newsweek*'s latest Jesus cover uses a watery-eyed Van Dyck that looks a bit like Paul McCartney. It was supposed to run two weeks before, over Ash Wednesday, but then that 6-year-old killed his classmate. "Jesus was bumped!" says one staff member, though *Newsweek* editor Mark Whitaker says that the deferred issue still "had a strong news peg, with the pope's trip." Besides, John Paul doesn't sell: *Time*'s 1998 pope-and-Castro cover and *U.S. News & World Report*'s "The Struggles of John Paul II" both got nailed. "Well below average," says *U.S. News*'s editor, Steve Smith. "He's an awfully familiar figure now." Nevertheless, religion covers remain sacred: A *U.S. News* spokesperson says, "We run one religious or Bible or Jesus cover per year." So what's the new gospel? Compare *Time*'s "Who Was Moses?" cover's sales (165,600) with the *Star Wars*–prequel issue's (320,570). The Scriptures, it seems, are no match for the Force. CARL SWANSON

MANNERS Emily Postmodern

Teaching new-money networkers the dos and don'ts of dining out.

FISH FORKS ARE BACK. FOR DECADES SEEN only in Edith Wharton film adaptations, the wide-tined tokens of upper-crust living are making their return just in time for New York's second Gilded Age. This time around, though, would-be Newland Archers may be a little rusty in the etiquette department.

Enter Judith Ré, manners maven for the Internet Era. At her quarterly $325-a-head "Social Savvy for Business" seminar at the New York Palace, thirteen investment bankers, marketing consultants, and finance types get help with matters both analog and digital: toasting techniques for white wine, red wine, and brandy glasses; dinner-table cell-phone wrangling; and proper use of, yes, fish forks. (Tuition includes a copy of *The Social Savvy Guidebook*, a publication of the Judith Ré Académie.)

But Ré's curriculum, she explains over the seared–foie gras appetizer (which she pronounces, inexplicably, "*faux* gras"), "is about conducting yourself with poise, respect, and consideration for others." Sometimes, of course, such lofty ideals take a back seat to practical concerns. Kitt, a corporate-events planner, wants to know how to calculate a tip when the check includes a $135 bottle of wine. John, an Internet marketer, wonders how he should have disposed of the gristle he found himself chewing during lunch yesterday at Smith & Wollensky. And Debra, a clothing manufacturer, wonders if she was right to switch off her cellular phone before dinner: "I run six companies," she explains. "I would have gotten at least that many calls by now if it was on."

"Never leave a cell phone on during a business dinner," Ré says firmly. "Unless it has a silent, vibrating-ring setting. But you should still ignore it during a meal." Palm Pilots are marginally better: Thanks to their relative novelty, they're acceptable as conversation pieces, though Ré discourages anything as crass as beaming data across the table.

As the dinner drags an hour beyond its scheduled finish, one student groans audibly over the crème brûlée, the night's eighth course. "You really get to know a client well over a meal like this," Ré says cheerfully, but the group bolts as soon as the coffee and petits fours are cleared. Maybe a little *too* well. ETHAN SMITH

tration by Tom Bachtell.

BRAND X

Just Dew It

BRAND: Mountain Dew **AGENCY:** BBDO New York **CREATIVE DIRECTOR:** Doris Cassar

CAPPING OFF A TERRIFIC RUN OF EXtreme-sports-themed commercials, Mountain Dew has now brought the action indoors: In a new spot, more than 100 gold-lamé-clad inline skaters and dirt bikers execute synchronized skate moves and wheelies on a cavernous soundstage. To the beat of a jaunty big-band soundtrack, and under a steady rain of golden glitter, the riders catch and drink from cans that are flying through the air, spin into a pinwheel formation for the benefit of an aerial shot, and end up in a revolving four-layer human cake topped by a giant can of Dew. It's a showstopper of a spot, even on MTV, where it holds its own against the most hyperactive 'N Sync or Korn video, and it's surreally amusing to watch tough-looking skate dudes being forced to channel the Rockettes. But irony aside, there's something completely winning about this spectacle: Mountain Dew speaking to its target consumers—teenagers who have turbocharged the caffeinated non-cola-beverage sector—by paying homage to the Busby Berkeley musical. Too bad Mountain Dew's parent company, PepsiCo, decided to use all its Oscar-night commercial time to serve up more of those spots featuring that creepy little "Joy of Cola" girl. For spinning gold with its clever referencing of good old-fashioned movie magic, Mountain Dew deserved the spotlight.

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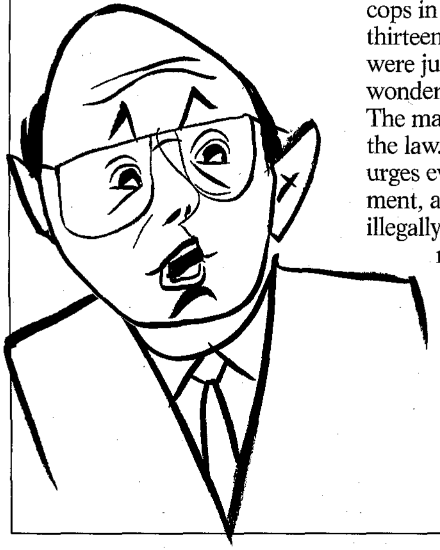
ED KOCH VS. AL D'AMATO I'M RIGHT, YOU'RE WRONG

Could the shooting of Patrick Dorismond deal a fatal blow to the mayor? Depends who you ask.

Maer Roshan: The police shooting of Patrick Dorismond continues to shake the city. How do you think it will play out?

Ed Koch: This tragedy is causing Giuliani to unravel. He just can't handle it, and it's going to kill his career. First, the mayor attacks the media, Sharpton, and Hillary, then he whines that everybody is ganging up on him. The truth is, he brought it on himself. When Dorismond was shot, Rudy's first reaction was "Let's wait for the facts." Then unilaterally, *illegally*, he decides that the facts justify attacking the dead victim—making up lies about his record.

Al D'Amato: When an unarmed civilian is shot, everyone jumps to conclusions, but you have to look at the facts. The police have said that Mr. Dorismond was attempting to get this cop's gun, and the gun accidentally discharged. Is that true? We don't know yet. But both Hillary and Rudy should just cool it and wait for an investigation! *They're* not the triers of fact. Rudy's been insensitive. But by politicizing the issue, Hillary's being irresponsible.



E.K.: What's irresponsible is the way Rudy disregards the evidence and backs himself into a corner. When I was mayor, I always presumed police officers acted professionally unless the facts suggested otherwise. In this case, the facts *do* suggest otherwise. The cop's defense is that the victim grabbed for his gun and it went off accidentally. I don't believe it. No one does! Hillary's absolutely right to point out Rudy's hypocrisy.

A.D.: She's done more than that Ed, and if she's not careful, she'll incite a riot. *Hillary's* making this political, not the mayor. His intentions were good; he said, "Look, this person has had a record of antisocial, violent, criminal behavior." Though for the life of me, I don't understand why he released his juvenile record. There's no excuse for that.

E.K.: There was *no* criminality in his record, Al! He was never convicted of a crime. He has two disorderly conducts, which are offenses, not crimes.

A.D.: So Rudy made a *mistake*.

E.K.: Al, three unarmed black citizens have been killed by cops in this city over the past thirteen months. Their lives were just snuffed out. No wonder people are *incensed*! The mayor believes he's above the law. Here's a guy who urges everyone not to comment, and then goes out and illegally releases Dorismond's record. He destroys this guy's reputation! Asked why he did this, Rudy says, *The public has a right to know!* The public has a right to *know*? This mayor has never given a *crap* about the public's right to know.

M.R.: How do you think Mrs. Clinton *should* have responded, Senator?

A.D.: She should have called for an investigation by proper authorities. But instead she's gone around making accusations to inflame everybody.

M.R.: Is Howard Safir too damaged to continue as police commissioner?

E.K.: Absolutely. In the past, I've defended Safir. Now I think he has to go. If he was a public official in Japan, he already would have committed hara-kiri. In America, we settle for resignation.

A.D.: Hara-kiri? [*Laughs*] It's presumptuous to call for resignation without the facts, Ed.

M.R.: Improperly releasing the criminal record of a dead citizen isn't enough?

A.D.: No. He was ordered to do so by the mayor.

E.K.: *So what?* There's no doubt in my mind that when Rudy discussed this with the police commissioner, Safir told him, "You can't do this, Mr. Mayor." And he undoubtedly responded, "I can do anything I damn please." If Safir thought it was wrong, as I'm sure he did, he should have resigned immediately. That's what an honorable person would have done.

A.D.: We don't know whether Safir violated the law or if he erred in judgment.

M.R.: It seems one of the only public figures whose reputation has been enhanced after these shootings is Al Sharpton.

E.K.: It's true. He's become a much more mature figure. Sharpton has been very responsible through all of this. He's asked people to be careful not to engage in violence, and people recognize that. The mayor's effort to villainize him just won't wash anymore.

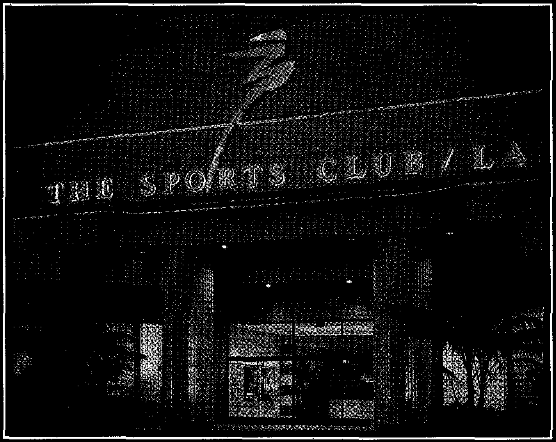
A.D.: Sharpton *has* succeeded in legitimizing himself a bit. But he's still not a very reasonable person. Outside the minority community, the perception of him is not positive.

E.K.: With Sharpton's help, Hillary's base will be on fire. Next November, minorities will come out in the largest numbers in history.

A.D.: You're right. Minorities will come out in droves. But Rudy will prevail. Just look at the Saint Patrick's Day parade. Everyone was booing and hissing, and Hillary was walking with you, Ed! Unbelievable! Even when I had only a 32 percent approval rating, no one *dared* boo me when I was walking with *Ed*. Why do you think I walked with you for all those years? Lucky for Rudy, even Ed Koch can't make people like Hillary Clinton. ■

Illustrations by Tom Bachte

THE FUTURE OF FITNESS HAS ARRIVED.



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Hidden Talent

Photographs by Patrick McMullan

THE MARCH 21 OPENING OF THE WHITNEY BIENNIAL GENERATed the inevitable eye-rolling and mutterings of "I could do that" among some of the city's contemporary-art cognoscenti. As curators, dealers, collectors, and dabblers like John Waters navigated four floors of photo collages, exploding dresses, and kitchen-sink installations, museum director Maxwell Anderson surveyed from the sidelines, his wife wobbling next to him in dangerously high stilettos. Gallerist Andrea Rosen held court on the third floor, where Chuck Close and Brice Marden admired oversize photos by one of her prized artists, John Coplans. Other guests gave a cooler reception to the show. "Too many Texans!" hissed one woman, dressed in a floor-length Hefty-bag-style ball gown. A crowd grimaced at the performance of a pixieish woman in a red frock and flowered antennae who separated balls of steel wool into a pile of thin wisps. Sarah Sze's piece, a large jumble of ladders, mirrors, sponges, and Evian bottles, lured a circle of admirers until one malcontent, a tiny man in heavy-framed glasses, leaned in to spoil the moment, squawking: "She had *fourteen* assistants work on this!" MAURA EGAN

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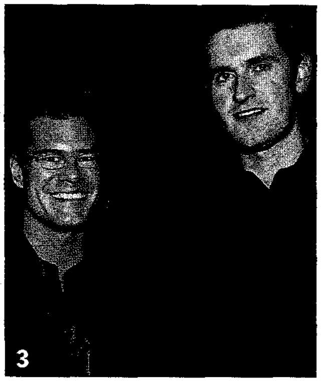
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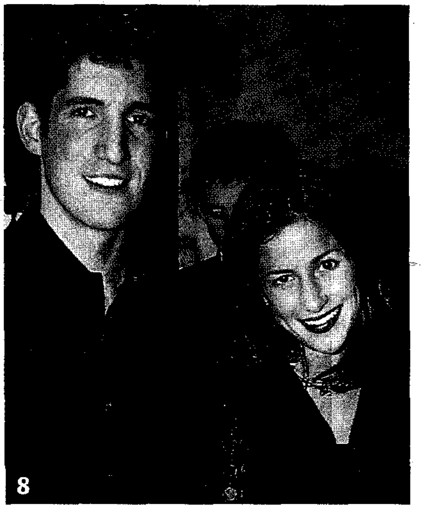
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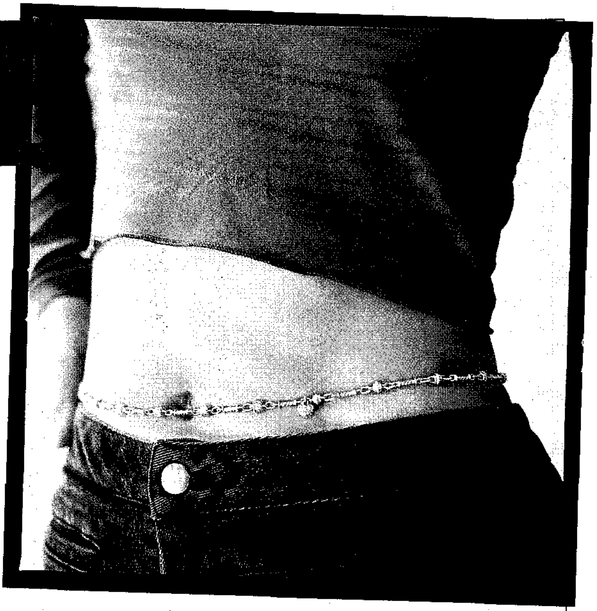
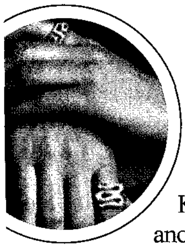
1. Jacqueline and Maxwell Anderson at the opening of the Whitney Biennial. 2. David Lauren with sister Dylan at the opening of Saci nightclub. 3. John Bartlett and Mark Holgate at *New York* Magazine's party at Brasserie to celebrate Holgate's appointment as the new fashion director. 4. Alfonse D'Amato and Richard Golub at the EdificeRex launch party at the Metropolitan Museum of Art. 5. Ruth Goddard and Isabelle Stevenson at the "Stars on Fifth" party at Tiffany & Company to salute the American Theatre Wing. 6. Dany Levy and Monica Lewinsky celebrating the launch of dailycandy.com at Serena. 7. *New York* Magazine publisher Alan Katz, Diane von Furstenberg, and editor-in-chief Caroline Miller at Brasserie. 8. Ted Zagat and Gigi Stone at Metrazur toasting the publication of the first Zagat *Survey of New York City Nightlife.* 9. Shoshanna Lonstein at Brasserie.

GOTHAMSTYLE

Chain Reaction

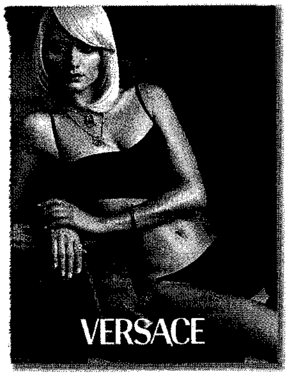
After winter's girdle revival among the likes of Sarah Jessica Parker and Cate Blanchett, the latest abdominal accessory looks a lot less constricting. Waist chains have been wrapped around the tanned torsos in Ralph Lauren's new swimwear ads, while *Vogue*'s March issue dresses up an unzipped Chloé jumpsuit with a gold band around the model's waist. "It's a show-off item. You should only wear one if you have something to flaunt," warns Janet Goldman, who sells Paige Roberts's Swarovski-crystal strand at Fragments ($600; 107 Greene Street). Marjorie Gad's gold belly bracelet ($300 at jewelbox, 654 Madison Avenue, at 60th Street) is so thin it won't interfere with any diamond navel studs. And if Judith Ripka's diamond-and-gold strand ($7,000; 673 Madison Avenue, at 61st Street) seems pricey for a passing fad, it can easily double as a necklace next season. BETH LANDMAN KEIL





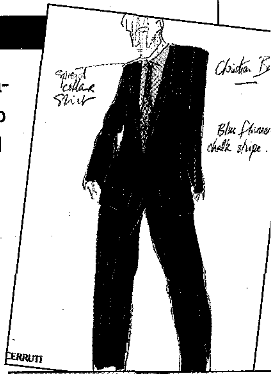
Finger Tip

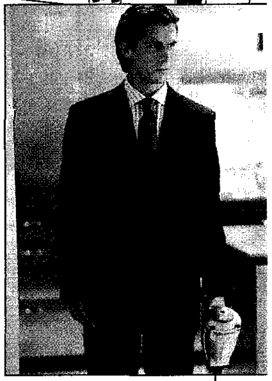
Though jewel-encrusted pinkie rings, once limited to numbers runners and Rat Packers, have been glistening lately on the fashionable fingers of Jennifer Lopez and Lil' Kim, the mobster-chic look is migrating to another digit—the index finger. Chloë Sevigny dressed up her forefinger with a simple gold band at the Golden Globes. Amber Valletta wears a treasure trove of baubles on hers in Versace's spring ad campaign, including Donatella's new signature Meandros ring, an Olympian-size amethyst ($3,610). And the models in Michael Kors's 10021-themed fall runway show flashed Paul Bunyan–esque emerald-cut diamond rings on their pointers. But that case, at least, may have been a matter of function over form: "On some of the models, it was the only finger the rings fit on," confides a Kors spokesperson. SARAH BROWN



SHOP TALK

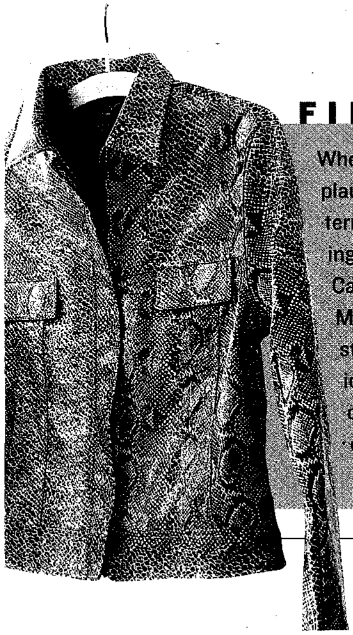
For Nino Cerruti, the Italian menswear designer favored on trading floors and the Upper East Side who brought big-shouldered pastels to *Miami Vice* and styled Gordon Gekko's "Greed is good" wardrobe for *Wall Street*, dressing the yuppie cast of *American Psycho* was a suitable sequel. Cerruti, who has been outfitting silver-screen stars since the days of *Bonnie and Clyde*, was eager to work on the film adaptation of Bret Easton Ellis's novel about eighties fast living and dying, which mentions the fashion house in its designer-label-obsessed text. To dress serial killer Christian Bale and his stockbroker cohorts accurately, the power-suit patriarch researched his own archived designs and found the actual patterns to create the period's French-cuff shirts and boxy jackets. And Cerruti's revival may reach beyond the screen, says *Esquire* fashion creative director Stefano Tonchi, who is prepared to see a resurgence of braces and power ties as a backlash against casual Fridays: "With all these young dot-com executives trying to look impressive, suit-wearing has become a new cult." MAURA EGAN





FIFTEEN MINUTES...

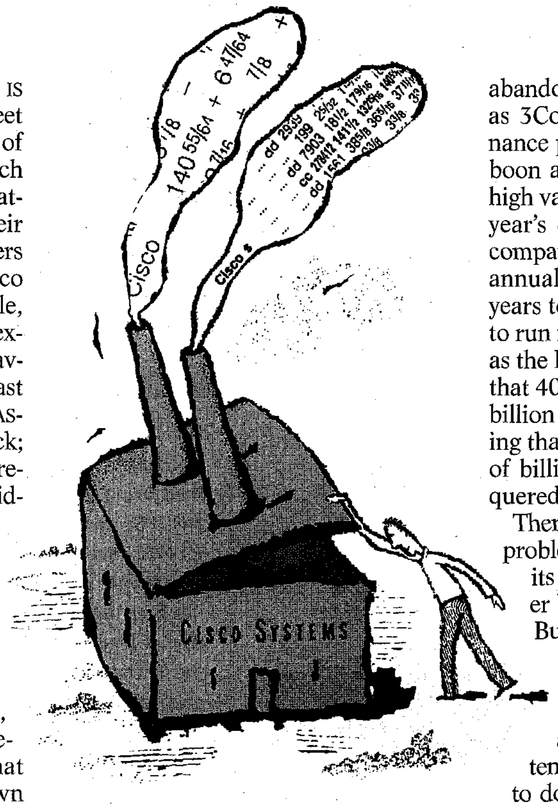
When the first Yves Saint Laurent python trench coat slithered down the runway last fall, the front row applauded. After stores had become saddled with everything pony-skin, the stylish snake made an exotic alternative for spring. Gisele and Gwyneth both slid into Gucci's turquoise python-patterned sheath; the waiting list for Fendi's $1,695 python purse snaked out the door. Chanel came up with pastel python jeans, and Calvin Klein decided to forgo his usual understated uniforms for azure-and-tan scaly skirts and sandals. Magazine covers and mass-marketers followed, with everyone from Tommy Hilfiger to bebe rushing to stamp the python print onto Spandex shirts, sheer panties, and nylon scarves. And how quickly the fashion cycle comes around to bite its own tail: Aerin Lauder and Brooke de Ocampo arrived in the same pair of Gucci python-print trousers at a recent charity function, surely inspiring each to mutter "Never again," even as the knockoff kingpins at Express were rolling out racks of pleather python capris ($49.50). Will the fashion flocks be forced to shed their just-acquired skins? M.E.



THE BOTTOM LINE STEVE BODOW

Routers to Riches

By laying down the tracks of the Internet, Cisco has become the railroad of the New Economy. And the phone business may ensure it's not at the end of its growth track.



ONE REASON CISCO SYSTEMS IS so popular among Wall Street analysts—a whopping 38 of them cover the stock, each and every one with a buy rating—is that it makes their jobs so easy. In its 40 quarters as a public company, Cisco has been almost tediously predictable, meeting or slightly exceeding earnings expectations every time and growing an average of 77 percent a year over the past decade. When the technology-heavy NASDAQ index goes up, Cisco leads the pack; when the index comes down, as it did recently, the San Jose networking firm solidly stands its ground. And at a time when the market's mood seems set permanently to "nervous," one analyst recently predicted it could be the first company worth more than $1 trillion. You can read that as "bigger than Microsoft."

Considering its incredible success, Cisco is in the unusual position of being underappreciated, in the sense that many people—even those who own some of the stock—have little idea what the company *does*. Everyone knows GE makes lightbulbs, Microsoft makes Windows, and Intel makes "Intel inside" stickers and the microchips that go with them, because they can see—and buy—those products. But few people have ever knowingly laid eyes on any of Cisco's networking equipment, let alone understood what it was for. I saw an actual Cisco product once—a nondescript gray breadbox tucked into a dark, refrigerated back-office closet—and fled the scene. (That said, I currently own the stock.)

If you think of every bit of Internet traffic as a piece of mail, Cisco sells postal workers—remarkable, untemperamental ones. More than 80 percent of its revenue comes from two types of equipment: routers and switches. Routers are the postal supervisors, the specialized computing devices whose processors determine how to direct and handle the data packages coming in from dozens of sources. Switches are the mail sorters, the less computational circuitry that speedily executes the instructions the router hands down.

But despite Cisco's reputation as a hardware company, it's actually the company's proprietary operating system, IOS, that makes both its products and its balance sheet work so well. At 20 percent or better, Cisco's net profits are consistently higher than the networking norm because it's partly a software outfit that enjoys that business's low cost of goods. Another factor is that Cisco's customers rely on the company's equipment for critical tasks, so they're not all that interested in saving a few bucks along the way. "If a bank doesn't make the Fed closing at the end of the night, it costs them millions in interest," explains Carlos Dominguez, Cisco's vice-president for the Northeast, who says he has more than 90 percent of the city's financial firms as clients. When it comes to big jobs, "there's just not tons of people who have built thousand-router networks."

IN FACT, CISCO IS SO GOOD AT THAT PART of what it does that its rivals are literally abandoning the large-enterprise market, as 3Com did last week. But that dominance presents it with both a short-term boon and a long-term question. Its sky-high valuation—way over 100 times next year's expected earnings—assumes the company will keep growing at its current annual pace of about 40 percent for years to come. But the company is about to run into an economic principle known as the Law of Large Numbers. Years ago, that 40 percent rate used to call for a few billion in additional sales; now maintaining that growth rate requires adding tens of billions—and Cisco has already conquered its natural market.

There are several ways of combating the problem. Microsoft has tried sustaining its growth rate by expanding into other businesses, like media and finance. But Cisco might not have to stretch into another industry, because another industry—a very large one—is stretching toward Cisco. The really big opportunity Cisco faces, the tens-of-billions-a-year opportunity, has to do with a sea change in the kind of traffic the Net will soon be carrying—and hence the size of the market Cisco will get to address. We're talking telephone. As the "voice data" business changes over from atoms to bits, phone calls, which Cisco used to have nothing to do with, are becoming Internet-ready data packages. More packages means more postal workers. According to Cisco's own estimates, spending on Internet-based telecom will dwarf traditional data networking: The voice-related gear-and-services business is already worth a quarter-trillion dollars, and it's growing faster than even Cisco's optimistic projections.

Not that Cisco doesn't have work to do. Nortel and Lucent, its two main competitors, are well entrenched in the telecom world with excellent technology. There are also technical hurdles: Internet connections of the kind Cisco peddles are not yet as reliable as old-fashioned but dead-stable PBX phone networks. Then there's sheer scope. For Cisco to grow as fast as it wants to, it will have to hire 2,000 new employees *per quarter* for the foreseeable future.

Illustration by Dan Baxt

A target like that would seem overambitious coming from anyone but Cisco CEO John Chambers. Among the most revered figures in the technology industry, Chambers humbly chalks up his company's success to being in the right place (the networking business) at the right time (when the Internet took off). But it's more than luck. Chambers's vision of how to run a company that's both large and nimble is reflected in his perpetual shopping spree: In the past seven years, he's purchased 52 next-generation networking and communications firms, essentially as a method of outsourcing R&D spending. And when he buys the technology, he gets the brains that invented it—a much rarer commodity—as part of the package. Even more crucially, the imported tech talent tends to stay put: Chambers told *Business 2.0* last year that only 6 percent of acquiree managers and engineers leave each year—a fraction of the industry norm. He also has a well-deserved reputation for delivering what he says he'll deliver, and what he says he'll deliver is a $50 billion–a–year company (up from $18 billion) by the year 2004. Credit Suisse First Boston's Paul Weinstein, the analyst who made the trillion-dollar prediction, thinks he'll make his $50 billion goal by 2003.

> *"Considering its incredible success,* **Cisco is in the unusual position of being underappreciated,** *in the sense that many people—even those who own some of the stock—have little idea what the company does."*

Cisco's admittedly high valuation is a vote of confidence in the future of an Internet that will be more than an e-commerce mall. That's significant, because the market may be about to witness a wave of Web washouts that could call into question the fate of the networked economy as a whole. But any near-term Net sell-off will be about the delirium from which we all know certain stocks have benefited, not about a mistaken view of the big picture. And with phone service—and after that, video—set to dissolve into the matrix of the Internet, Cisco will be way too busy to miss a few dear, departed dot-coms. ■

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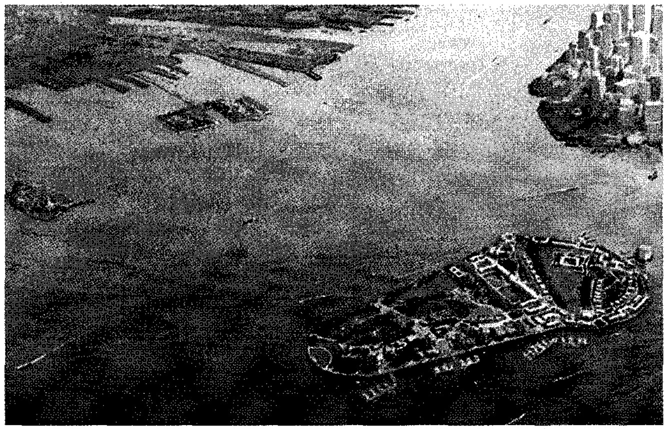
CITYSCAPE JOSEPH GIOVANNINI

Just Add Water

Turning Governors Island into a destination point with a conference center, shops, and restaurants could revitalize the harbor. But are the planners thinking big enough?

LIKE THE RETREAT OF A GLACIER, the meltdown of the shipping industry along the 578 miles of New York City's waterfront has revealed one of the great estuaries in North America. New Yorkers don't really see the water all around them for the buildings, but over the past generation, the container revolution and the ongoing cleanup of the Hudson have left Marlon Brando's waterfront transformed, underutilized, and open to an uncertain fate. The new family-friendly 42nd Street amounts to small change next to the urban frontier of the next generation—the development and enhancement of the glorious harbor and regional ecosystem in which the city floats so obliviously. If this weren't Manhattan, it'd be a Club Med site.



On the water front: Governors Island as Colonial Williamsburg writ small.

Off season, you have to wangle a seven-minute ferry ride out to mothballed Governors Island to grasp the majesty of the upper harbor north of the Verrazano-Narrows Bridge. From here, the city belongs to the water, and the two-mile promenade along a granite seawall feels like the deck of an ocean liner, offering the stunning views that once greeted the tired, the poor, and the trust-funded after their transatlantic voyages. The tip of Manhattan rises from the water like an apparition—shimmering in the sun, vaporous in a fog, oddly and hauntingly immaterial. Three existing stone fortifications affirm the island's strategic position as a control point that makes it the pivot of any new vision for the whole harbor.

If ever a project called for design greatness, it is Governors Island on the occasion of New York's bid to take it over from the federal government. In a now famous helicopter pass over its 172 acres, President Clinton told Senator Moynihan that New York could have it for $1, with the sole stipulation that it be put to public use. Beyond this ennobling mission, the site yearns for a contemporary architectural myth comparable to those of the other monuments in and around the harbor—the Statue of Liberty, Ellis Island, the Brooklyn Bridge, even the Staten Island ferry. Each new piece matters; no plastic chairs at the table, please.

The nineteenth-century architect Daniel Burnham, who laid out Chicago after the fire, admonished young architects to make no small plans: "They have no magic to stir men's blood." But in an era of market-oriented governments, planners often think of public property as potential real estate rather than as symbol and ceremony. Plans, somehow, don't sweep, as in the glory days of the City Beautiful movement. Besides, the discredited top-down Napoleonic hubris of Robert Moses that would yield a more coordinated concept has given way to more democratic consensus planning, rooted in Jane Jacobs's advocacy of finely textured neighborhoods. Small is better, even if it's piecemeal. Proceed in increments, preferably in the private sector.

SINCE THAT HELICOPTER RIDE, THE PARADE of ill-conceived plans for this exalted piece of earth has included a gambling casino, twinkling Tivoli gardens, and a low-cost student-housing ghetto. A proposed new-town neighborhood of some 4,000 housing units, wistfully modeled after Greenwich Village, would have eclipsed public use of the island. So there was a collective sigh of relief when Governor Pataki and Mayor Giuliani recently buried their tomahawks and made common cause, jointly presenting a plan conceived, in the governor's words, as "a great civic space" intended to make the harbor itself, not just the Statue of Liberty, a destination point. So far, so good.

In the proposal, a conference center, housed in the huge 400,000-square-foot barracks designed by McKim, Mead & White, promises to be the cash register of the entire site. Hotels, restaurants, and shops will be located on the north end of the ice-cream-cone-shaped island (single scoop) in an enclave of some 62 historic buildings. The redoubtable Castle Williams, pocked with cannon slots, and the star-shaped Fort Jay will, presumably, be run by the National Park Service. The plans also call for a 30-to-40-acre expanse of open park to be used jointly by New York universities and the public. A Williamsburg-inspired village will include a marine-ecology center for the study of the river.

The IQ of the plan resides not only in the adaptive reuse of historic buildings and the creation of park space but also in the promise of a family-oriented townscape, as though a corner of Central Park including the Carousel, Wollman Rink, Tavern on the Green, and the Plaza Hotel were compressed into a zone that is half park and half Main Street. A critical mass of yet-to-be-determined attractions promises to keep the island active. Pataki's bare-bones plan, which really offers a schematic armature for development rather than a complete design, was created by Moynihan's favorite firm, Skidmore, Owings & Merrill, working with New York development consultants Hamilton, Rabinovitz & Alschuler.

Until recently, the short-circuit of city and state leadership delayed serious proposals and jeopardized the deal, and at this late date (the transfer must be approved by 2002), any plan that persuades Congress and gets the public onto this fabulous piece of land merits support. No New Yorker wants to see this opportunity slip away. Still, you look at the five baseball diamonds in the predictably landscaped park, and the ambling family village à la colonial Williamsburg, and think, Why not greatness?

GIVEN THE HARBOR—AN AQUATIC ACROPOLIS of monuments, museums, and parks awaiting only the vaporettos—the plan is underwhelming and anticlimactic, long on political correctness but short on an artistic and civic vision equal to the charge. Bean-counting is a frequent affliction of downsized governments, and the pandemic evaporation of civic resolve into the market economy translates here into feel-good town planning that banks on the comforts of history and the blandishments of bucolic paths: The potentially saccharine family townscape avoids any architectural invention that would capture the spirit of New York now and might seem more in place in a Florida retirement community. Something more ambitious, after all, might cost bigger bucks than the measly $30 million that the state and city will ante up within a larger "leveraged" budget.

> *"Without a big picture, the plan for Governors Island cannot resonate within the larger whole.* **No one knows what the harbor will become,** *so this design is flying blind and bland in a vacuum."*

By contrast, Peter Eisenman, the testosterone intellectual of New York architecture, is designing the Staten Island Institute of Arts and Sciences, which will draw crowds to the ferry, and Cambridge landscape architect Michael Van Valkenburgh is creating radical greenscapes for the Brooklyn Bridge Park proposed south of the Manhattan Bridge through Pier 5. Nothing in the DNA of the current Governors Island plan rivals Van Valkenburgh's environmental enigmas or the hypnotic curves and conceptual chutzpa of Eisenman's museum. Apparently on the defensive, Skidmore designers stayed safely inside the box and simply edited the plain postwar buildings from the site, proposing the urban Milquetoast.

After floundering in the gap between the mayor's and governor's offices, planning proceeded in the absence of any overall scheme for the harbor itself. In 1987, when asked why New York was not coordinating its Hudson River development with building along the New Jersey waterfront, Mayor Koch quipped, "New Jersey? New Jersey! That's the competition!" Nature may think of the estuary as a whole, but politically it's as Balkanized as the former Yugoslavia, and you can't design half a harbor. No single agency has jurisdiction, no elected or appointed figure has oversight, no computer has omniscience, and currently there are some 350 projects being planned or built, and water is their only glue.

Without a big picture, the plan for Governors Island cannot resonate within a larger whole: No one knows what the harbor will become, or even wants to become, so this design is flying blind and bland in a vacuum. The harbor slips between the jurisdictions of city, state, and federal governments in a benign drift.

According to architect John Beyer, a principal of Beyer Blinder Belle, which did critical feasibility studies for the island, the concept of a vast harbor park has long been an open secret, with the islands and edge connected by ferries into a kind of expanded Venetian lagoon. A water park would include pockets of community boating and bikeways, promenades, and open space.

Kent Barwick, head of the Municipal Art Society and the Metropolitan Waterfront Alliance, takes the idea further. From behind his office door, he pulls out a framed nineteenth-century engraving depicting a harbor alive with boats that extended the urbanism of the city onto the waves, as though Broadway shot straight out the end of Manhattan in liquid form. Already the harbor is springing back to life, with kayaks, sailboats, and rowboats coming out of nowhere. Ferries are proliferating, carrying 30,000 more people each day than they did a decade ago. Barwick contends that political leadership will follow a growing public awareness. The constituency is already heading for the H_2O.

Stakes are higher than weekend kayaking would make them appear. The metropolis has to match the quality-of-life standards of suburbia to stay competitive. Governors Island is a stepping-stone to the harbor as a whole. If only politicians and planners can connect the dots, New Yorkers will be able to walk on water. ■

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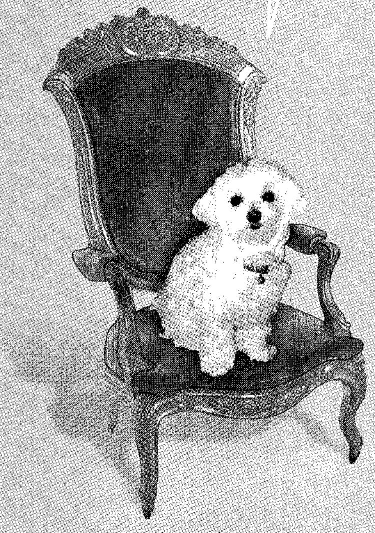

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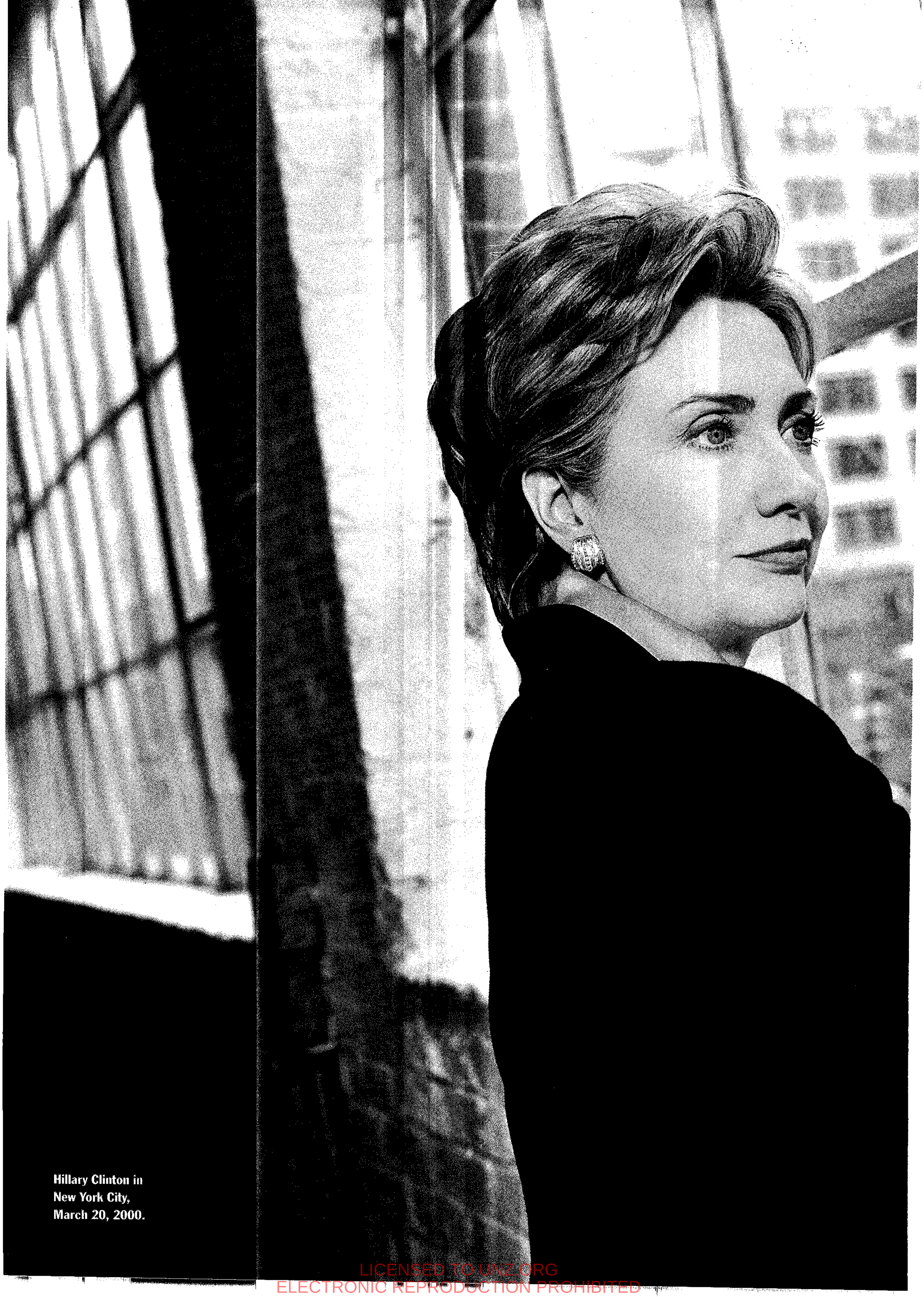


Hillary Clinton in
New York City,
March 20, 2000.

Hillary's turn

Since 1992, Hillary Clinton has morphed from two-for-the-price-of-one partner to failed health-care czar to long-suffering wife and, now, New York Senate hopeful. In a freewheeling interview, she talks about the road she's been on—and the one to come. By Michael Tomasky

SOMEHOW, IN NEW YORK MORE THAN MOST OTHER PLACES, CAMPAIGNS are hammered into shape by events that happen outside them. And so, suddenly, with the alleged shooting by police of Patrick Dorismond and Mayor Giuliani's release of Dorismond's sealed juvenile record, boom, we have a campaign. For the first time, after months of fragile caution, Hillary Clinton tore into the mayor, who, as is his custom, tore back. The mayor's actions in the past week reinforced for New Yorkers just how well we know him—in maintaining his barrage on Dorismond's character, Giuliani was not making elaborate political calculations beyond the understanding of others; he was just being himself. By contrast, Mrs. Clinton's verbal grenades showed a side of her we've never seen, more aggressive and direct than she's ever been since she started coming to the state last July. It underscored, her immense fame notwithstanding, how little we know about her—as a candidate, to be sure, and simply as a person in her own right.

If nothing else, this improbable campaign will see to it that Hillary Clinton's frequently mutating image will receive one more makeover. Whether she's sincere or ambitious, distrustful of people or open to them, are among the questions about her that voters will answer in their own way come November. But what follows should shed some light on them. In her most extensive interview since coming to New York, she talks about her candidacy, her caution, her recent incaution, the

Photographed by Mary Ellen Mark

press, the health-care failure, Bill's shadow, Trent Lott, archaeology, modern art, the Stanhope, even the Three Stooges and *The Flintstones*. However you feel about her, you'll find out something here you didn't know.

***New York* Magazine:** *What grade would you give yourself so far as a candidate?*
Hillary Rodham Clinton: I'd grade myself as Needs Improvement but Making an Effort and Getting Better [*laughs*].

NYM: *Okay. I'll put a grade on that, C-plus. Fair?*

> ‘I was told that New York's was the toughest political environment in the country. I think that's right. People offer me their opinions at the drop of a hat, but by and large, I feel very welcome.”

HRC: I don't think about it that way. It's been a learning experience. You know, I have a lot of sympathy for the vice-president, who, when I watched him start his campaign last spring, I could tell was really having a hard time making the transition. And I didn't realize how hard that would be until I tried to do it myself. To move out of saying *we* to *I*—you know, it took some time to figure out how to do that.

NYM: *I was in Rochester, at the hotel, that morning the* Village Voice *story came out about Giuliani's letter accusing you of "hostility to America's religious traditions." When you walked through those double doors, you were quaking with rage. But then when you started to speak, the rhetoric was very soft and very careful.*
HRC: Well, I *was* outraged. I thought it was a . . . misuse of campaign tactics and rhetoric, and it was insulting to me. But I understood why he did it, and why he will continue to do it—

NYM: *Why is that?*
HRC: It raises a lot of money. This isn't complicated. That's why he won't release his letters. He doesn't want us to see what else he's saying about me to open the pocketbooks of the far right and the people who respond to Ollie North and Jesse Helms and Richard Viguerie.

But I also believe that it's important when you're in a campaign to always remember that this is *not* about you. That if you become emotionally angry and say everything that's on your mind about how you feel, you lose a chance to communicate clearly that what you're really going to get up every day worrying about is not what your opponent says about you but what you're going to do for people.

I also believe that it is just more difficult for women candidates to express their strong feelings about things affecting them, as opposed to how I feel about gun control or the deteriorating public schools or stirring up racial hostility, which I can be as angry about and as determined to fix as I possibly can be. But I think you make a mistake if you let any campaign become about *you*. I know who I am. I know what I believe. I know what I would do in the Senate. And I know what my religious convictions are. There's nothing he can say, after I've calmed down, that will affect who I am.

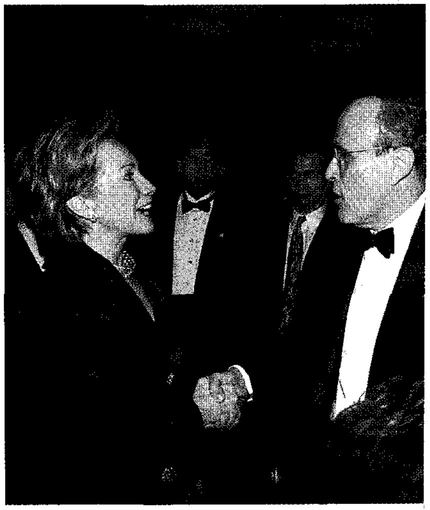
NYM: *Well, let me ask you about the Diallo verdict, and your response to that. Again, I felt it was soft, didn't really take a side, didn't really—*
HRC: I did not want in any way to be a part of a reaction that could conceivably have resulted in any kind of disorder or violence. I did not have any official responsibility or job that would enable me to help control anything. And I thought it was very important to be measured and to be thoughtful about what I said. I carry a very heavy responsibility. I'm not the usual Senate candidate [*laughs*], for better or worse. I don't want anything I say or do to feed into the kind of, ah, climate in which people engage in insults.

NYM: *Then, last week, after the Dorismond shooting, you really took the gloves off and went after the mayor. What made you do that?*
HRC: It was wrong for the mayor to rush to judgment and release Patrick Dorismond's records. It was wrong for him to refuse to reach out, and it was wrong for him to make the situation worse by lashing out and losing control.

NYM: *How do you respond to the mayor's charge that you politicized this?*
HRC: You know, when the incident occurred, the mayor and I both said New Yorkers should wait and reserve judgment until all the facts come out. I am still waiting. It was the mayor who politicized this and led the rush to judgment here.

NYM: *Some people have observed that, while they may agree with you on the mayor's role, it sounds like you're getting into an argument about his mayoralty, and since you haven't lived here, that's an argument you can't ultimately win.*
HRC: I'm talking about leadership here. I mean, if Rudy Giuliani won't represent all New Yorkers as mayor, then how is he going to represent the whole state in the Senate?

NYM: *You describe yourself as a New Democrat. Many liberals spent eight years thinking and hoping you were sort of the liberal secret weapon in the White House. And then there's this other set o people who believe you have this secre radical agenda. How have your view changed since you were young?*


Close encounter: Above, Clinton faces off with the mayor at the Inner Circle show in March; opposite with Manhattan borough president C. Virginia Fields (left).

HRC: Well, my gosh, I've gone from a Barry Goldwater Republican to a New Democrat, but I think my underlying value have remained pretty constant. Individual responsibility and community—don't see those as mutually inconsistent. think our politics of the last 30 years ha been fraught with false choices that don't think reflect the common-sense

Previous spread: Grooming by Grazia Riverditi/Garre

pragmatic progressive strain of American politics that I've always identified with.

NYM: *Where would you put yourself on a continuum between Pat Moynihan and Chuck Schumer?*

HRC: I know that people often talk about now there's a division between being the senator who fixes potholes and the senator who sees the big issues on the horizon. I don't think there has to be a contradiction there. If you're in the Senate, you have to do both. Oftentimes, what is most local and personal that the government can affect is the way you build trust and faith in overnment at the ground level. So I think t's important to help people with their Soial Security problems or their disability roblems or their potholes or their highway interchange or whatever it is that to hem symbolizes the government.

But at the same time, it's important to e a leader. When I'm upstate, I obviously alk about the upstate economy. But I also alk about it when I'm downstate. It matters to people in this city that there's been n exodus of people from upstate New York. And the result is, with the loss of opulation, New York's likely to lose two r three members of Congress in the 2000 edistricting. That's devastating for what I hink we need to do for New York.

And then there are issues both nationaly and internationally that New Yorkers are oncerned about. And there are issues on he horizon that are not yet political issues. I don't have any New Yorkers coming up to me now except in the most specialized circumstances who ask me what my opinion is about the human-genome project. I mean, that's not an issue that's on most New Yorkers' minds. And yet when we get the genome mapped by 2003, or earlier, that's going to have a huge effect on the life of New Yorkers. On teaching hospitals. On research. On insurability. So I want to be someone who is really grounded enough to respond to people's needs and help, and somebody who's going to be a leader in raising issues. So I'd like to be a combination of that.

NYM: *I've talked to some Capitol Hill staffers from 1994, and the picture they paint for me of the health-care situation is you, or the White House, insisting on an all-or-nothing package and not being willing to do the compromising and horse-trading that gets legislation passed.*

HRC: Well, I'd paint a very different picture. We did what we were asked to do by the leadership, which at that time was Democratic in both the House and the Senate. We had a lot of internal debates about how to proceed. And they wanted us to present a piece of legislation, not just a framework. In retrospect, knowing what I now know, I don't think that was the best way to proceed. But that's what we did. And it was drafted in the basement of the Cannon Building with Hill staffers involved with it every step of the way. It was reviewed and signed off on by the chairmen of the committees. And the plan was that the Republicans would put forth their version, which Senator [John] Chafee [of Rhode Island] was in charge of drafting. And Senator Chafee and I had numerous conversations about this. And the plan was that we would introduce our legislation, he would introduce his, and the Congress would, in an act of great, you know, bipartisan achievement, hammer out the differences and come out with whatever the atmosphere would permit.

NYM: *Where did it collapse?*

HRC: Well, it collapsed at several points. It collapsed when Senator Dole decided that he was going to run for president. And he was advised by Republican strategists that they didn't want *any* kind of health-care bill. It collapsed also because the changes that both of us would have made were contrary to certain interests that were banded together.

NYM: *How has that experience changed the approach you'll take if elected? And what Republicans in the Senate do you think you could establish good relations with?*

HRC: Depending upon the issue, I think I could work with a lot of them. That's been the pattern of the last seven years, and that's the only way to be successful in the Senate. We all learned a lot from the health-care experience. From my perspective, even though I thought we tried to reach out and involve a lot of people, we were not successful in creating an awareness of how much of that was going on. I also learned that it's very difficult for anyone to present a piece of legislation to the Congress. Even if you're asked to do that. Because just as Senator Bradley found out with the details of his health-care plan, you are then subject to it being nitpicked apart.

NYM: *How do you show that you're still there, in terms of leadership?*

HRC: One of the ways is not to end the story at the White House and health care. You'd think that after health care, I'd taken to my bed with vapors or something, you know? And so it's my obligation to go to you and say, "Well, if you care about the following 25 things, here's what I've done on them." The work I did *continued.* I immediately began to work on the Children's Health Insurance Program. I wrote a best-selling book and gave away a mil-

his spread: photographs, left to right, Joe Demaria; Suzanne Plunkett/AP.

lion dollars to children's charities. I was the point person on welfare reform with a lot of the advocates' groups, 'cause I had worked with them, and I had to persuade them, insofar as I was able, to go along with the concessions that were made to get a bill passed. I started the emphasis in the administration on women and women's needs around the world as part of our foreign-policy objectives. I worked on microcredit. I worked to change the foster-care and adoption system.

People don't know that because I made a very, for me, pragmatic decision. I realized that because of the role I was in—I mean, I have worked all my life, ever since I was 13. All of a sudden, I'm in this full-time-volunteer position. And the health-care issue was very polarizing. So I had to make a decision: How do I get things done in the time that I have here in the White House? How do I show leadership even if I don't immediately get credit for it? So that was what I chose to do.

NYM: *One might suspect that Trent Lott would block something that has your name on it, simply because it has your name on it.*

HRC: I don't think that works in the Senate, because there are too many individual prerogatives that you have to balance off if you're the majority leader of the Senate. I have no reason to believe that. Also, there are many ways of getting things done rather than [being] direct and confrontational. I will make alliances with people who you might not imagine that I could. Just a quick example: One of my great concerns in public life is the foster-care and adoption system. In the last seven years, we've been able to make changes that were never thought possible before. And we did that on a piece of legislation in this last Congress that meant a lot to me. Every year, 20,000 kids age out of the foster-care system. And usually what happens to those kids is that when they turn 18 or graduate from high school, whichever happens first, a social worker shows up in many jurisdictions with a black plastic garbage bag and says, "Put your stuff in, you're moving." And they have nowhere to move to.

So I worked with some members of Congress to change that. To provide some more support for these kids, to keep them on Medicaid, et cetera. I worked in the Senate with John Chafee. And in the House, I worked with somebody who's never had a good word to say about me or my husband—Tom DeLay—but who cares about foster care. I think he was as surprised as he could be that we invited him to the White House, that he was part of the team that we put together. He was very helpful in getting the legislation through.

NYM: *Even people who really feel connected to you and don't feel connected to Rudy emotionally at all still see him as this guy who has tremendous executive ability. How do you compete with that force-of-nature kind of executive ability that the mayor conveys?*

HRC: Well, the first thing I would say is that I don't deny that some good things have happened in the city. I love New York, you know, and the fact that many people who live here and work here are feeling better about this city I think is great. And I'm glad that he was mayor during a great economic boom that was contributed to in some great measure by the president's economic policies, and was given additional tools to fight crime. So he used the time well. And I applaud him for that. And he's a very tough opponent. He's gonna run a very hard campaign, I'm well aware of that.

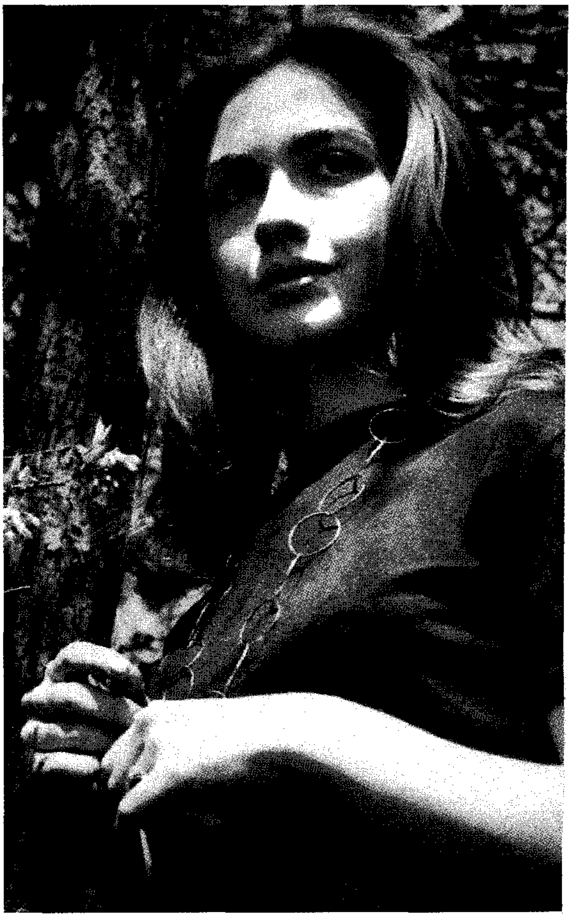
But I think there are three major differences that people have to ask themselves about us when they're going to make their decision about voting. First, I don't think we need another Republican in the Senate. That's the first thing I'd ask New Yorkers to look at. Second, there are significant differences between us on the issues. I think his support for the Republican budget plan, his support for George Bush, means that he would support the kinds of fiscal policies that would undermine the economic prosperity of New York and the country. I think if you look at public education, his whole policy is vouchers. Poverty has gone down around the nation; it has *not* gone down in New York City. New York now has the distinction of having the second-highest rate of poverty in the country and the biggest gap between the rich and the poor. I don't think that's acceptable.

And then, finally, there's a real contrast in leadership styles. Willingness to listen to people and actually learn from people. In the Senate, I would look for every possible way to work with my colleagues to try to get things done for New York. And I wouldn't expect if I disagreed with them, I could sue them or fire them.

But part of what I bring is that there is nothing anybody can say about me that will hurt my feelings. I *cannot* be insulted. You know? I just can't be. And so whatever comes in this campaign, or whatever will come in the future, my goal is as it was after health care: What can I do to help people and get things done?

NYM: *Aside from politics and policy, what are your intellectual interests and passions? Who's your favorite novelist? What about art? Or music?*

HRC: Wow [*pauses*]. How much time do we have? I have fairly catholic tastes. I'm very interested in archaeology. And I'm interested in prehistory as well as wha we think of as the periods of history tha there's a record of.



Hill Climbing: Above, Clinton during her Wellesley years; opposite, the Clintons and Gores in Albany, Georgia, during the 1992 *presidential campaign*.

One of the highlights of my last seven years in the White House was on my firs African trip, when I went to East Africa the Olduvai Gorge, where the Leakeys made a lot of their discoveries, and walked the gorge with some of the paleoanthropologists and archaeologists who worked there, and just talked about the transition to *Homo sapiens* and then to historic man. I was in a rain forest in Australia and Bill and I were being guided around by an aboriginal guide. We're walking through this rain forest, and he was saying

Photograph by Sygma

things like, "You see that tree over there? The bark of that tree, if you boil it, and then you leave the pulp in the sun, it cures gangrene, our people tell us." There were so many examples of that. And I'm sitting there thinking, you know, modern man has no understanding of what we owe to the people of the last million years. Because we're so impressed with ourselves and what we've learned in the last hundred years, especially with the speed of knowledge and the Internet. But think how many generations it took to figure out what you boiled and put in the sun to cure a dread disease.

> "I carry a very heavy responsibility. I'm not the usual Senate candidate, for better or worse. I don't want anything I say or do to feed into the kind of, ah, climate in which people engage in insults."

YM: *And that's from college, or—*
RC: No, it's just been an interest of mine. subscribe to *Archaeology* magazine beause I love reading about it. So going to gypt was a lifelong desire of mine, to be ble to go and see the tombs and be guided around by Egyptologists who've spent heir lives studying this. If I were to have n interest that I were to go back to chool and study and think about and spend time on, or go on an archaeological dig, that would be at the top of my list.

Also, I really love art of all kinds. One of the things I'm happiest about in my time at the White House is that I was able to bring twentieth-century American art and sculpture to the White House, which has always been a particular love of mine. The de Kooning family lent us a big piece for the second floor of the White House. We added a [Henry Ossawa] Tanner, the first African-American artist in the collection, and we added an O'Keeffe in the permanent collection. And I started a sculpture exhibition in what's called the First Lady's Garden. Bill and I had our first date at the Yale University Art Museum in New Haven. We've always loved modern sculpture.

And I like a lot of modern Expressionist and abstract work. But as I say, I'm very catholic. Literature, I'm a big fan of Dostoevsky. As I get older, I appreciate Shakespeare even more. I like Thomas Hardy; I like Dickens. Most recently, I've been reading a lot of American literature, particularly modern works by women. I think the best book I read last year was *The Poisonwood Bible,* by Barbara Kingsolver. I thought that was brilliant.

NYM: *Have you had a chance, on the subject of art, to go to the Met or* MOMA*?*
HRC: When I was a private citizen, I used to go all the time. The Stanhope is now a very fancy place, but back in the early eighties, it was not yet there. And it was in a pretty great location, right across from the Met. I used to go and stay there all the time. It was inexpensive, if you can believe it, very friendly, and there was an Irish-American bellman by the name of Pat who used to greet me. And I felt very much at home there. Toward the end of the eighties, it was taken over, and it was gentrified and really made into a beautiful place. The last time I went there, Pat met me, and he said to me, 'Ah, Mrs. Clinton, this place will no longer be for the likes of us.' " [*Laughs.*]

NYM: *Because New Yorkers love people who love New York, you know, why can't you just sort of stop the car and go into Saks or something?*
HRC: Well, because I'm mobbed. I went to the supermarket in Chappaqua, which is, you know, hardly a heavily populated area, and I could not get up and down the aisles. I loved it. I talked with a lot of people, and they came up and asked me questions and said things to me. I can't seem to get anywhere without drawing so much attention that I can't really do what I came to do. I suppose I could go to the theater, because the lights go out. But I don't know how to do this. I'm having a really hard time. I find that people are really interested in talking to me. I'm hoping that I'll be able to get back and do some of the things that I like to do. What's ironic is that if I go someplace with my husband, who obviously travels with a huge entourage, he draws all the attention, so I can kind of go and look at things or visit with people and feel like I'm actually out there enjoying the experience. But now that I do it on my own, I find that people are really interested in talking to me and seeing me, and wish me well and ask me questions. I'm hoping that I'll be able to get back and do some of the things that I like to do.

NYM: *Any plans for your husband to come up anytime soon?*
HRC: There aren't any plans right now. We have a long way to go between now and the election, but I do anticipate him campaigning for me.

NYM: *I was thinking about the way the vice-president took pains to distance himself from the* (continued on page 100)

hotograph by Alex Quesada/Matrix.

Hello, Dahlly!

She's buxom, blonde, and six feet tall, but you won't see her in *Maxim* anytime soon. Months after moving to New York, Sophie Dahl is making the fashion world sit up and beg.

By William Georgiades

"I HAVE NO FUN AT ALL," MODEL OF THE minute Sophie Dahl says squeakily, her eye wandering off just so. "But," she adds a little too quickly, "I'm not lying at home every night with curlers in my hair reading a book." Perhaps she means that she's gone from being fabulous and famous in her homeland to being rather ignominiously ignored since coming to New York last fall. "In England, it all happened so quickly. It was quite difficult coming here and doing the whole rigmarole of go-sees and castings . . ." Her voice trails off in subdued horror.

That rigmarole is coming to an end as New York finally catches up to London. After some six months of lying low (despite a gauntlet of "Welcome to New York, Sophie!" parties speckled with British accents), she is suddenly everywhere a 22-year-old girl with a penchant for celebrity could want to be: in the March issue of *W* (with a future cover-try already in the can), in the April *Jane,* and on the cover of the February Italian *Vogue* shot by Steven Meisel (they've photographed another one that will be out in April). And the fashion gossip says several cosmetics companies are calling.

Despite the obvious payoff, her initial decision to come to New York was pretty casual. "I woke up one morning," she says brightly, "and decided. I just sort of put my house on the market, shoved everything into storage, and packed. I arrived here and thought, *Ohmigod, what am I going to do?"*

Not that it bothered her for long. Dahl has earned her nonchalance. In September 1996, she became London's overnight sensation, and she hasn't tired of telling the tale. "I was smoking and crying in front of a shop after fighting with my mother," she recalls, "and I saw this woman getting out of a cab in a Philip Treacy hat and see-through trousers." That woman was Isabella Blow, then a *Vogue* stylist and now fashion director of London's *Sunday Times.* The 18-year-old Dahl helped Blow with her bags, and Blow suggested she become a model. "And I thought, *Ooh, great idea."*

Blow recalls their meeting in even sunnier terms: "She saw my feet and hat, and I saw these bosoms. Immediately I thought of *La Dolce Vita.* I have never seen bosoms like that in my life. I just wanted a piece of her. She looked delicious." Blow introduced Dahl to Sarah Doukas at the Storm agency (who discovered the wafer waif Kate Moss), and within weeks, Dahl was being shot for *Vanity Fair, Visionaire,* and *Vogue* and representing Alexander McQueen, Vivienne Westwood, and Karl Lagerfeld.

Perhaps one reason she came to New York is for a bit of a fresh start. In England, she's become too well known for her size and her larger-than-life appeal—at six feet tall, a size 12 with a 38DD bust, she's like a friendly giant striding into the teetering fashion world and kicking it around. Though her size decreased dramatically a year and a half ago, she still literally totters down the street, her imposing frame propped up on three-inch heels.

Marilyn Monroe is often used as a comparison, but the effect of Dahl's voluptuous womanliness is more akin to Mae West's. Dahl is all bravado and cheeky sweetness revved up with more femininity than seems strictly decent. She's twice the woman most models can be. So it's fitting that she's been discovered twice over.

The second discovery came late last year, here in New York, when Sophie was doing what Sophie does best—dancing at a fabulous party. Photographer Steven Meisel recalls that "there were a lot of other models there, but she stood out. She was striking, classically beautiful." Although she had posed for other photographers (Ellen von Unwerth, David LaChapelle, Norman Watson, Nick Knight, Herb Ritts, and David Bailey), the John Galliano party in November was the first time Meisel had ever seen her. He called the next week and shot her shortly afterward for the cover of Italian *Vogue.*

Lucy Sykes, fashion editor of *Allure,* sums up Dahl's appeal: "She's not the normal model of no tits and no hips: She's a vulgar pinup girl who's managed to crack the market. Sophie is taken seriously as Sophie. She's not a model; she's a personality. But she wears clothes beautifully." She wears no clothes at all quite well, too, as Ritts's 1999 Pirelli calendar (not to mention the Knight and Von Unwerth shoots) attests. "She is very good at stripping off," Blow says, "but I think that's just because no one has any clothes for her."

Clothed, she has gotten a few small film roles because of her distinctive look, most notably in the upcoming *The Prime Gig* with Vince Vaughn. But she dismisses her acting roles so far as "sexy secretaries and psychotics" and admits she could use some lessons.

Just before she left England last fall however, she starred in a production of *Romeo and Juliet* for Radio 3, a curious medium for someone famous for her looks. Her performance was praised by critics, and she was approached to take her Juliet to the stage. She refused, happily aware of her limitations.

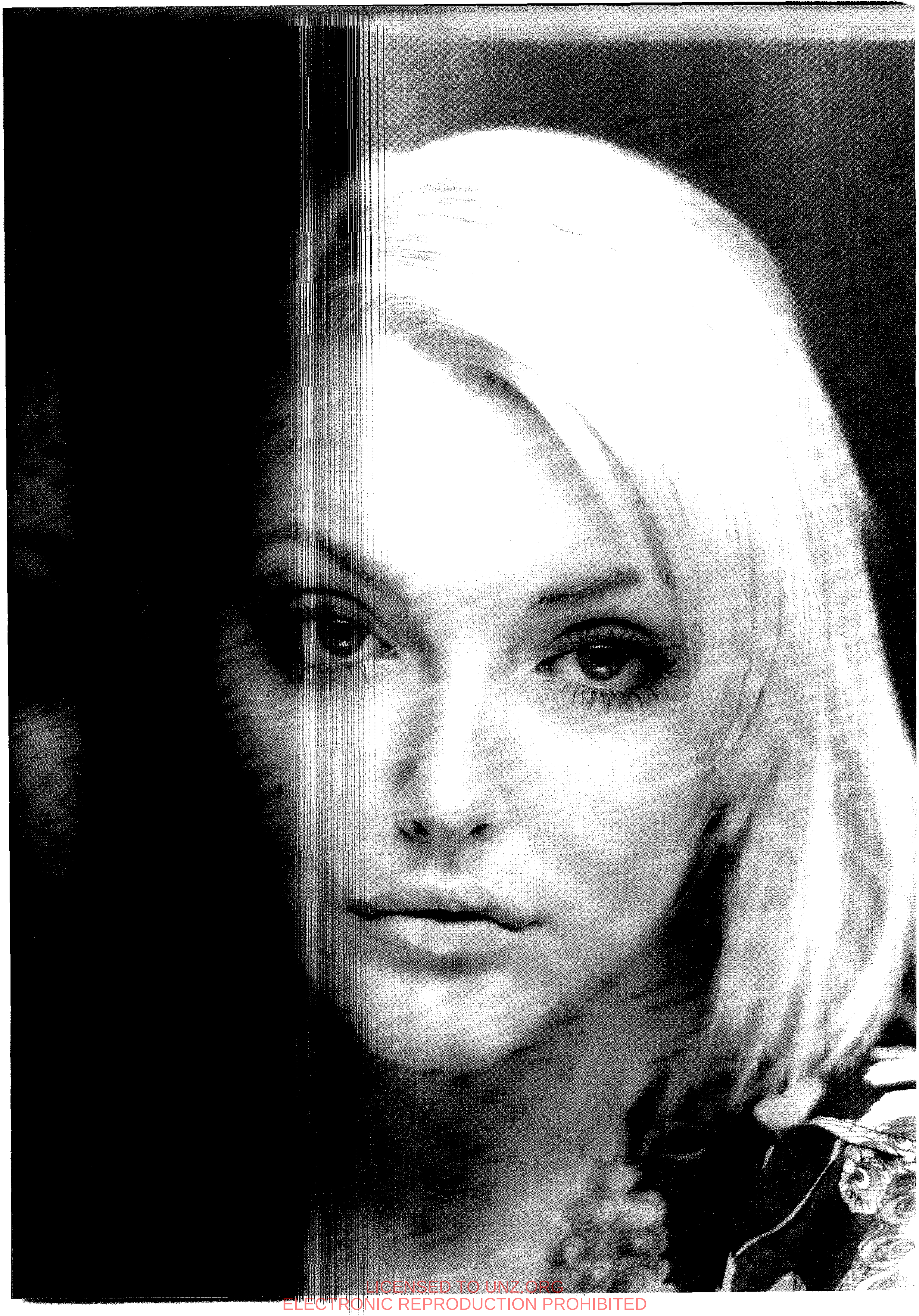
"Anyone who has visions of Juliet being a peroxide blonde with large bosoms is barking slightly up the wrong tree," she says. "My voice is right for the radio, bu the rest of me doesn't really work."

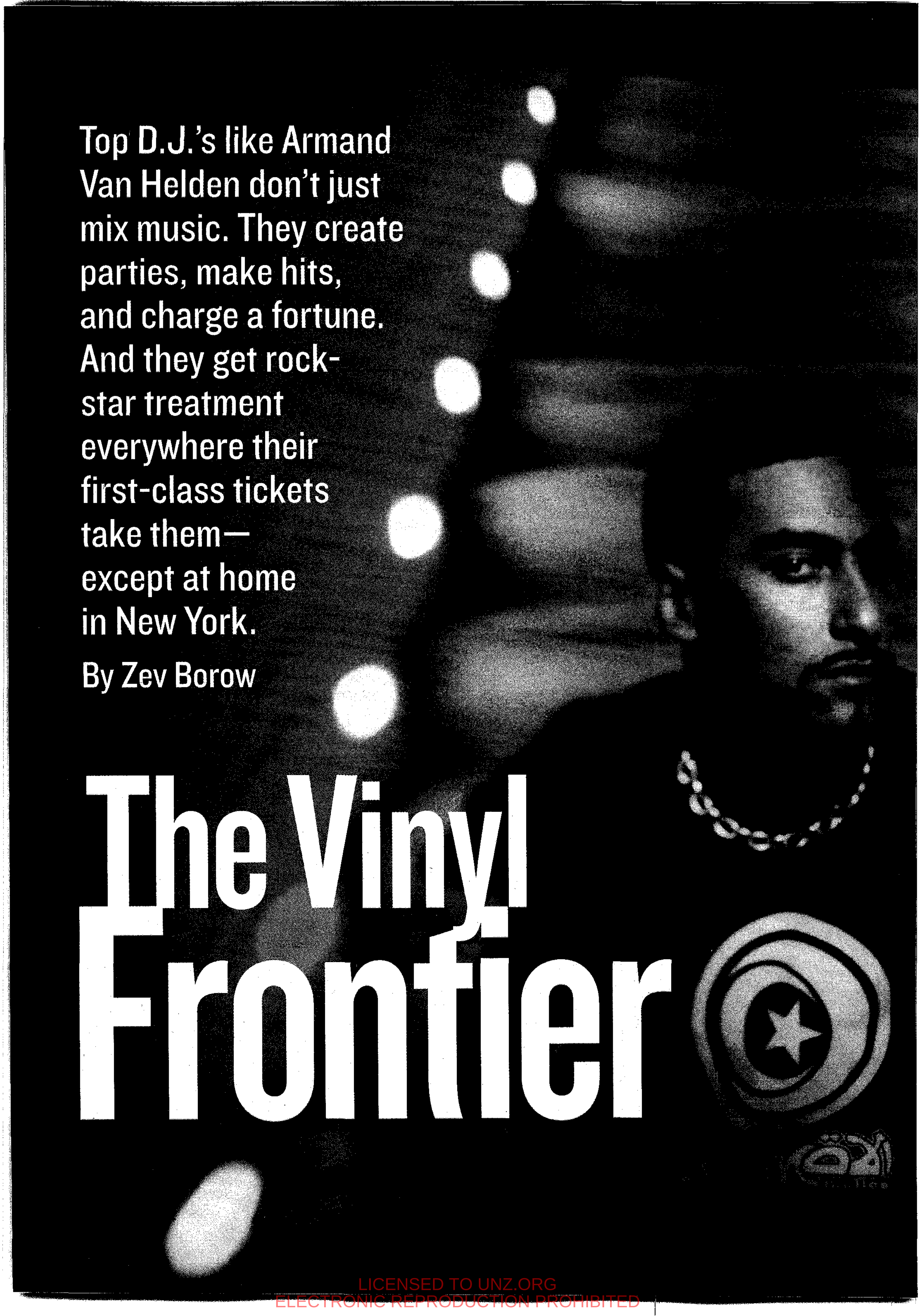
What does work for her is the Dahl family tree, which is a curious hybrid of literary fame and movie-star glamour. If the name is familiar, it is because her grandmother the Oscar-winning actress Patricia Neal, was married to Roald Dahl, the world-famous children's-book write (the J. K. Rowling of his day) On the other side of the tre is actor Stanley Holloway best known in America a Audrey Hepburn's dad in th film version of *My Fair Lady.*

With the acting genes already on display, the writing genes must inevitabl emerge. So a novel is mentioned. It wi be autobiographical—"Aren't all firs novels?"—because her childhood sound as though it had far more excitement than any photo shoot might offer. Dahl lived on an ashram in India for a while and attended ten different schools around th world before she was 13.

She's still struggling with the lead character. Should she be a model? "If she is, Dahl says firmly, "that isn't going to be huge part of the story. I have very mixed feelings about being a model." ■

Photograph by Frank W. Ockenfels 3





The Vinyl Frontier

Top D.J.'s like Armand Van Helden don't just mix music. They create parties, make hits, and charge a fortune. And they get rock-star treatment everywhere their first-class tickets take them—except at home in New York.

By Zev Borow

MICK HAD APPARENTLY BEEN dying to meet Armand for a while. So when they were both in Dublin for the MTV Europe Music Awards, Mick sent one of his guys over to find him—twice, actually. The guy didn't have much hair, and what there was of it was gray, but he had the glassy-smooth accent common to British aristocracy and people who have existed in the wake of the Rolling Stones for longer than they can remember. He pronounced Armand's name as though it was a type of sixteenth-century French furniture.

"Uh, yes, hello. Is *Aarmaaand* there?"

Asleep after taking the red-eye from JFK to Dublin, Armand was splayed out on a fake-leather couch in his makeshift dressing room backstage, where a preposterous pop-culture maze had been fashioned out of interlocking office-cubicle walls. Puffy's camp was in one corner, Britney Spears's in another. Mick's entourage was housed in a separate area altogether. Armand—full name, Armand Van Helden—was there because, at 30, he's to D.J.'s what Gisele is to supermodels and Derek Jeter is to shortstops. He's renowned throughout the world (and especially the United Kingdom) for his live D.J. sets and his house-music remixes of hits by the Stones, among others. Later that night, as the show's finale, he'd co-present the award for Best Video with the Edge from U2.

"Oh, sorry," said Mick's guy after he saw Van Helden was half asleep. "It's just that Mick Jagger wanted me to stop by and tell you that he'd love it if you'd have

PHOTOGRAPHED BY DANNY CLINCH

time to come 'round his dressing room, say hi, have a chat. He's a big fan."

Van Helden smiled politely, mumbled "Uhsurecool," and then went back to sleep. Half an hour later, Mick's guy came 'round again.

"Sorry again," he said. "Just wanted to let you know that Mick is heading back to the hotel soon and he'd really like to meet you." Van Helden rubbed his eyes, told Mick's guy he'd "absolutely" drop by, and went back to sleep.

Before long, though, there was another knock at the door.

"*Aarmaaand?*"

This time, it was Mick.

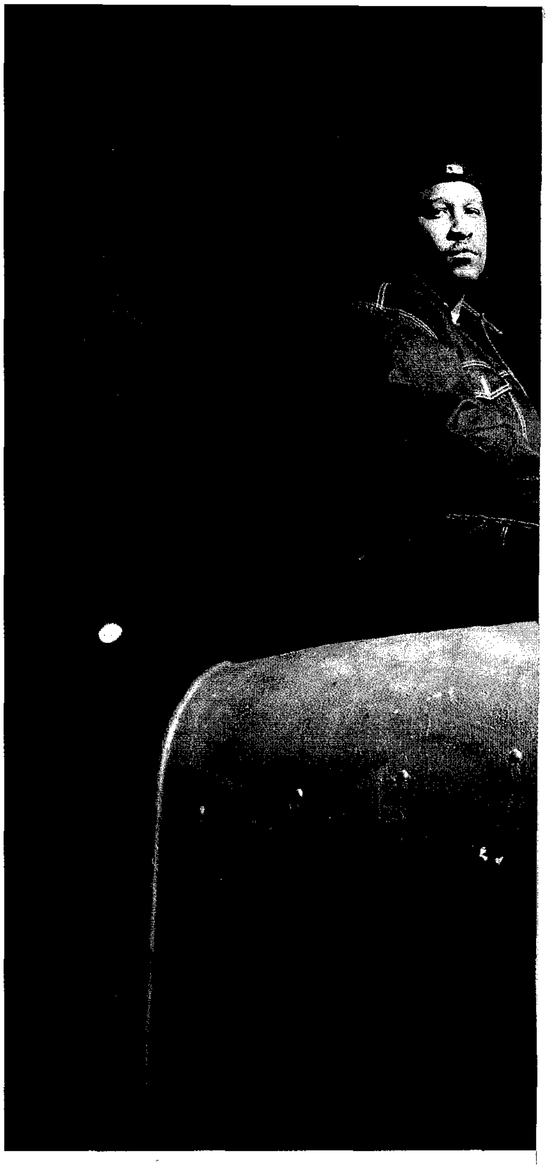
He said he was sorry to barge in, but people were always telling him how "*briiilliant*" Van Helden's remix of the Stones song "Anybody Seen My Baby" is. Van Helden nodded, smiled, and said thanks. Then Mick said that it was good to finally meet Van Helden face-to-face and that he's in New York a lot these days and maybe they could go clubbing sometime. Van Helden nodded, smiled, and said he'd like that. Mick was wearing expensive-looking black trousers, a white shirt, a long black designer coat, and thin Union Jack socks. Van Helden was wearing baggy pants, a yellow T-shirt, a camouflage down coat, and a black skull rag.

After a few more minutes, Mick said his good-byes, and there was another knock at the door. A young British woman who worked for MTV Europe wanted to know if Van Helden might possibly have some time to say hello to U2, since the band had been asking about him.

"Sure—a little later, okay?" Van Helden answered. Then he flopped back on the couch and summarized the situation: "Wow. Crazy, huh?"

ARMAND VAN HELDEN IS ONE OF a loose fraternity of New York D.J.'s whose taste in vinyl and skill at making other artists' music more fun to dance to has turned them into the improbable belles of the third millennium's increasingly global pop-culture ball. Aging rock stars bum-rushing their dressing rooms is only the tip of the iceberg. Van Helden and those like him—D.J.'s Todd Terry, Frankie Knuckles, "Little Louie" Vega, David Morales, and Danny Tenaglia, to name a few—have evolved into a distinct new species of celebrity at the very top of the culture world's trickle-down system of cool.

Paid tens, and sometimes even hundreds, of thousands of dollars to remix other artists' songs and conduct bacchanalian dance parties all over the world, they live the high life on the same if–it's–Friday–it–must–be–Kuala Lumpur first-class-travel schedule as Andersen Consulting Internet gurus. Last New Year's Eve, British techno D.J. Carl Cox played two gigs on two continents to a combined audience of more than 100,000 people. Morales's early-winter itinerary consisted of weekend bookings in Athens, Vancouver, Montreal, Mexico City, and Miami. About once a month, Vega flies to Italy to play at parties that can draw up to 10,000 revelers.



Top D.J.'s have long received rock-star treatment in Europe, but as electronic music becomes an easy-access signifier of cool in the U.S. in general (seen any car commercials lately?), and in New York in particular (been shopping in SoHo lately?), Van Helden and his colleagues are finding themselves—with equal parts surprise, horror, and delight—at the white-hot center of the party. Van Helden's searing house music has been deemed the must-have musical accompaniment for everything from Janet Jackson's last record-release party to the opening of last fall's "Sensation" exhibit. Cox presided over the New York premiere party for *Pitch Black*. And it seems as though Silicon Alley companies can't even think about throwing a launch party without the right D.J. behind the decks.

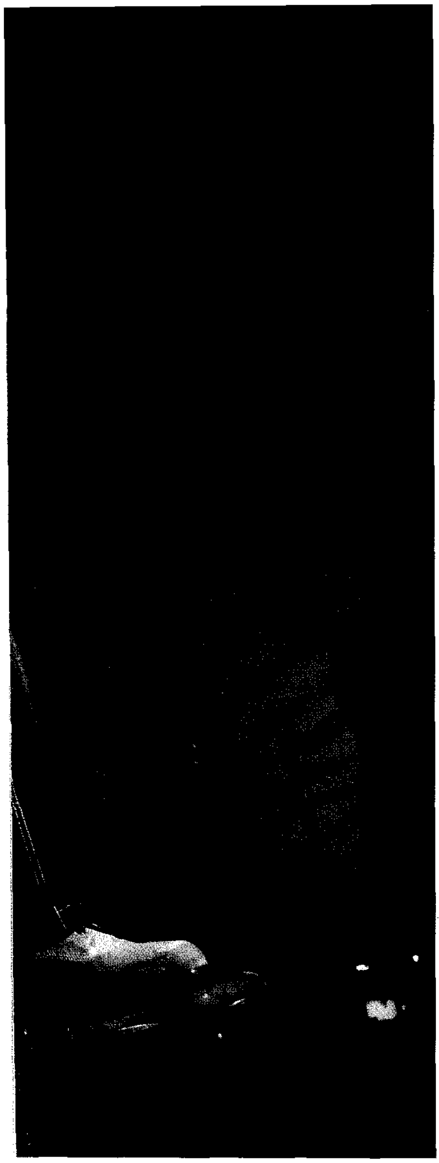
No subset of the culture industry, however, has embraced D.J.'s as much as the fashion business, and Daryl K, Stella McCartney, and Donatella Versace have all put them on display alongside their latest creations at recent runway shows. "A great D.J. providing the right music is extremely important in setting the tone of a great show," says Versace. And the *right* D.J. is even more important. Adds a fashion-industry colleague: "She goes through D.J.'s like pairs of shoes."

A quick primer: They don't merely play records, they don't host radio shows, and they *certainly* don't do bar mitzvahs. Both live performers and studio artists, they create seamless, often exultant waves of sample-laden, mostly lyricless music that's more like a soundtrack than like a song. Their sprawling genre, broadly referred to as electronic or dance music—it has its roots in disco and the techno music that came out of black clubs in Detroit and Chicago in the mid-eighties—has a byzantine nomenclature, but most of what's fairly popular in the U.S. fits somewhere under the encompassing but overlapping umbrellas of three categories. Basically, they're house (layered, often organic disco); techno (harder, faste beats—disco on steroids); and tranc (dance music's version of psychedelia).

Sound exotic? To most of the world it's pop. Van Helden has remixed not onl the Stones but Janet Jackson, Puff Daddy and Tori Amos, and scored two No. 1 hit in the UK. When he arrived at the Dubli baggage claim at 6 A.M., he was accoste by the airport's younger personnel. Late he had to sneak out the back door of hi hotel to avoid a throng of fans. Teenag girls were losing their voices screamin out his name. It could have been a scen out of *A Hard Day's Night.*

"People don't understand, but in Europe, people freak over D.J.'s," says Tod Terry. "It's like being a rock star." Va Helden concurs. "There, kids don't as their parents to buy them electric guitars," he says. "They ask 'em for a coupl of 1200s [turntables] and a mixer."

In Europe, they have groupies. In th U.S., these mostly young men (as of yet there are no female D.J.'s on their level could be described as record geeks wh spend more time than is healthy wearin



MIXMASTER MOGUL Todd Terry surveys the city he calls home even though he's bigger in Europe.

versize headphones. And despite their verseas acclaim, they're remarkably nonymous (American sales of their alums pale in comparison to fledgling rock cts'). In New York—Van Helden lives round the corner from Frankie Knuckles nd Roger Sanchez in the Flatiron district ut runs into them more in Ibiza—they're he most outside of insiders. Like good jazz musicians and bad Hollywood action stars, hey earn most of their adulation, and income, abroad. These guys are to the rest of he world what gilded party D.J. Mark Ronson is to the social swirl of New York.

"Uh, I don't know about all that," Van Helden demurs. But he recently turned down the opportunity to remix a song by the Artist Formerly Known as Prince on the grounds that "I couldn't work with him, because he's as much of a control freak as I am."

Then there's the lunch he recently had with actor Mark Wahlberg (formerly known as the singer Marky Mark): "We meet and he says he's doing an album and wants me to do some tracks, that he knows me from Boston or whatever. I think he used to hit on my ex-girlfriend." He pauses. "I guess now's just a really good time to be a D.J."

"I REMEMBER WHEN IT FIRST STARTED happening to me," says Moby, who made his name as a D.J. in New York in the early nineties before focusing on writing and playing his own music. If Van Helden occupies the cultural space between anonymous turntable savant and famous rock god, Moby splits the difference in his music. His latest album, *Play,* combines elements of rock, dance, and sampled blues, and has come to be seen as a cultural bellwether of how electronic music can become mainstream for adults.

"People start telling you that Madonna likes your records, that all these people—Metallica, David Bowie, Depeche Mode, Aerosmith—want to talk about remixes or even just meet you." He pauses. "And then there are the fashion shows . . ."

'People start telling you that Madonna likes your records, that all these people—Metallica, David Bowie, Depeche Mode, Aerosmith—want to talk about remixes. And then there are the fashion shows.'

Along with the uncritical admiration comes a singular hit-making power. Without the right remix, Madonna won't get played in clubs; the Stones won't sell as many singles. Perhaps more important, being associated with the right D.J. offers singers—not to mention fashion designers, filmmakers, and aspiring Internet moguls—the hipness-by-association they need to advance their own careers.

"Basically, you're just part of the scenery," says David Morales, a Flatbush-reared, globally celebrated house D.J. responsible for most of Mariah Carey's recent club remixes, all of which have gone to No. 1 on the *Billboard* dance chart. "I've done a lot of Versace shows myself," he laughs, "but you've got to pay me a shitload of money." Fellow Brooklyn native Terry agrees: "They hire you because they've heard of you."

At 37 and 32 respectively, Morales and Terry are old enough—at least by D.J. standards—to remember back to before their cultural niche was cool. "I remember playing gigs at bars in Brooklyn for 30 bucks," he says. "I mean, the idea of being able to support yourself and your family, to travel the world, D.J.'ing? I wouldn't have believed it if you told me."

But these days, business is booming. And it is a business: This week, every top D.J. in the world is in Miami's South Beach for the Winter Music Conference, an industry convention that is to electronic music what the Cannes Film Festival is to cinema.

Indeed, it's a business that gets more global by the day. "Pretty much all my gigs are out of the country," says Terry. "The only time I'm playing in New York is when I do little bars just for fun."

"In the summer, it's Spain, Greece, and Cyprus," says Erick Morillo, a 28-year-old house D.J. who spent his childhood in Cartagena, Colombia, moved with his family to Union City, New Jersey, now works out of a studio in Weehawken, and plays a regular monthly night at the renowned London club Ministry of Sound. "In the winter, it's more England, Germany, maybe Australia or South Africa."

Sometimes, he says, all the travel takes its toll. "You leave on a Thursday night and get there Friday morning. You don't sleep when you get there 'cause you don't want to get jet-lagged, then you have to play that night till 6 or 7 A.M. The next day, you get on another plane, go to another city or even another country, play again till six or seven, and then get back on a plane to fly home Sunday. Some places, you don't see anything but the club and your hotel room."

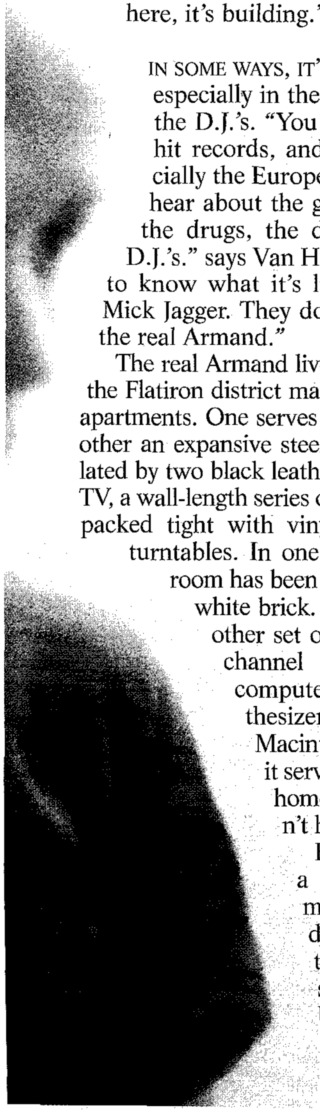
The benefits, according to Van Helden, include "traveling the world first-class, or at least business-class. If you're single, there's mad girls, club groupies who live and die for you, come up to you when you get out of the booth and want you to autograph their tits and whatever. If you're into the freaks, the drugs, it's all there. It can be a lot of fun."

Then there's the money. "It's just not really cool to talk about that in this business," says Morillo. But most top D.J.'s say they fly business-class and stay in top hotels. Morillo—a younger D.J. who commands less than superstars like Van Helden—claims he won't travel within the U.S. for less than $5,000, and "it goes up significantly if I need my passport."

Fees are often paid in cash, according to another D.J., "and no one really likes to talk about that."

"If someone finds out so-and-so is getting paid a big number," says Morillo, "then they're going to scream about getting that or more, and no one wants to be the one who starts that cycle." Avoiding the subject makes them more comfortable. "Even when I'm out with friends who are D.J.'s, like Armand or whoever, we don't talk about it," says Terry. "There are rumors, though."

One of the most prominent is that Cox made $500,000 on New Year's Eve for playing two separate sets—one in Hawaii, one in Sydney—and syndicating them to other clubs via ISDN lines. Paul Morris, who runs a New York–based company, AM Only, that books and manages several high-profile D.J.'s including Cox, won't confirm the figure, but "top D.J.'s are starting to get paid as rock bands might," he says. "We're not looking at rock-star riders, with mandates for no green M&Ms and whatnot. But these guys need to be comfortable. Obviously, in Europe and elsewhere outside the U.S., the fees tend to be higher, because there is greater demand. But even here, it's building."



IN SOME WAYS, IT'S ALREADY BUILT—especially in the minds of some of the D.J.'s. "You make a couple of hit records, and the world, especially the Europeans, just wants to hear about the glitz, the groupies, the drugs, the drama with other D.J.'s." says Van Helden. "They want to know what it's like working with Mick Jagger. They don't want to know the real Armand."

The real Armand lives in a large loft in the Flatiron district made of two separate apartments. One serves as a bedroom, the other an expansive steel-gray space populated by two black leather couches, a large TV, a wall-length series of five-level shelves packed tight with vinyl, and a pair of turntables. In one corner, a smaller room has been constructed out of white brick. Outfitted with another set of turntables, a 32-channel mixing board, a computer-networked synthesizer, and a powerful Macintosh G4 computer, it serves as Van Helden's home studio. He doesn't have a kitchen.

Born in Boston to a French-Lebanese mother and an Indonesian-Dutch father who was a sergeant in the U.S. Air Force, Van Helden grew up mostly on army bases in Holland and Italy; he was introduced to house music by a fellow military brat from Chicago. "I was like, *What!? The beat don't even change!*" Van Helden says. "Then my friend started dancing. I thought, *Yo, you're weird—this sucks.*"

"One thing is, Americans just like to lo
They also like it if that someo

A few years later, when he returned to Boston for college, he became a regular at house-music nights at local dance clubs. "One night I met this guy," he recalls. "I think he was some big-time coke dealer, and he took me to this after-hours house-music club. It was mostly black people; no liquor, only water; a very conscious environment; and just mad, crazy dancing. I was a little out of place, but I was blown away."

Within a year, he sold two house tracks he produced in his basement to a local record label. "I got like $1,200 for 'em and was like, *Damn, that was only four days' work!*" he says. "I knew there were way more house labels in New York, so I moved."

Van Helden's career path and family background aren't unusual among his fellow New York D.J.'s. Most are ethnically mixed—many part Latino—with parents who learned English as a second language. Many grew up in the kind of working-class outer-borough neighborhoods that inspired *Saturday Night Fever*'s Tony Manero to turn toward the glowing dance floors of the big city.

But while Tony Manero found acceptance in disco's glamour, Van Helden and his colleagues identify more with the outer-borough kids on the other side of the velvet rope.

"I get dissed constantly at clubs in New York," says Van Helden. "I dress sort of thugged-out, hip-hop-style, not all club-jiggy, and I'm rarely here. I'm not in the club loop. But I can't tell you how many times I've waited in the cold outside of the Tunnel, and if I'm not rolling with any girls, or any New York Jets, bouncers look at me and think I'm some kid from the South Bronx."

It isn't only the bouncers. "When I meet a girl outside of D.J.'ing, I don't say much about what I do," Van Helden continues. "They never believe me anyway. What I do is try to get them over to my place, 'cause then they look around and they're like, 'Oh, shit, what'd you say you do again?' "

Then again, few D.J.'s spend their downtime living the club life they make possible. "It's pretty much the last thing you want to do," according to Morales. Todd Terry agrees: "When you're home, you're in the studio. You get a remix job, get started in the studio on a Monday. By Wednesday, you're almost done. Thursday, you have to leave for a gig overseas. You're back Sunday night, jet-lagged, Monday, got meetings Tuesday. Finally, you get back to the studio on Wednesday and try to finish. When do you have time to go out?"

"People don't believe it," says Van Helden, "but most D.J.'s, especially American D.J.'s, don't party at all."

According to Moby, "there are two kinds of D.J.'s. One gets completely immersed in the scene, stays out every night till 6 A.M., drinks, and takes tons of drugs, and is not only a D.J. but a participant in the scene. The other is the kid who's sort of shy and retiring. He's been obsessed with music and records his whole life, never really expecting to do much with them, and suddenly realizes he's the center of the party, but is basically a geek who wants to stay at home in front of a computer. It almost breaks down to Dionysian versus Apollonian. I've met a lot of the Dionysian types, and they tend to burn out, quickly."

Terry concurs, without referring to Greek archetypes: "You can't do a good job of playing and mixing records and be on five pills of ecstasy and special K and shit."

To the uninitiated, theirs is a world that can be hard to understand. And though it's rife with friendly competition—and even the occasional feud—it fosters a sense of community. "I'll go out with Todd Terry, and Junior Sanchez is one o my best friends," says Van Helden. "Sometimes when we do go out, a around 5:30 or 6 in the morning, we'l stop at the flea market on Sixth Avenu and 25th Street. It's just opening up, and there's this guy there who sells ol records for a dollar each. We'll go and ge like two or three hundred of them."

"Everyone knows each other," says Danny Tenaglia. "Not everyone is best friends you know—it's the music business—bu you see each other. And I think the guy from here keep a little bit of a closer eye o each other."

"It's a little weird," says Terry. "We al used to be club kids. Now we're mor likely to go to smaller bars, and we'r not into the crazy shit we used to be Back in the day, we were all hustlers, going through hard times. Most of our mommies and daddies didn't buy us turntables. Most of us have some grit, went through the times when there was no heat, no food in the fridge, and you have one turntable and a drum machine in the basement and you got to make life happen right there. Not getting the star treatment in New York doesn't seem like such a big deal in comparison."

someone screaming to a crowd.
white—or looks like Ricky Martin.”

THAT, TOO, MIGHT BE ABOUT TO change. At least, that's what Tom Sisk and David Baxley are betting. Part owners of the East Village lounges Aubette and Drinkland, the two recently opened the Flatiron area club Centro-Fly. Notably, it's in the space formerly occupied by Tramps, one of the city's venerable rock clubs. In order to attract the kind of top D.J. talent that in turn draws crowds, they put in a space-age command-center-style D.J. booth and an aggressively high-end sound system.

"There became this ritual at our places downtown, customers telling, asking, begging to dance," says Sisk. "And we saw statistics saying turntables have been outselling guitars. We saw D.J.'s becoming pop stars everywhere else in the world, and we began to realize that people don't care about seeing a live rock act anymore. They want to see and hear a D.J."

Mike Bindra, the general manager of Twilo, the city's largest club and one of he country's preeminent venues for D.J.'s, agrees. "In this city, for years, 99 percent of the people who went to clubs had no idea, or could care less, who was D.J.'ing," he says. "It was all about drink ickets, guest lists, and VIP rooms. Now t's all about who's spinning."

Unlike Twilo, which packs in over a housand rave kids who dance to English D.J.'s like Sasha and John Digweed, "we're after an older, more sophisticated crowd," ays Baxley. "More like the people going to our lounges. We think those people are eady to come out for top D.J.'s. In a nut-hell, that's our bet—to be here offering big-name D.J.'s just as big-name D.J.'s are becoming the commodity."

Right now, that commodity is priced at a premium, which is why so few top New York D.J.'s regularly perform in their hometown. "We can't afford to pay an Armand Van Helden what he can get somewhere else," Baxley says. "We have to appeal to their hometown loyalty and explain that we're trying to add to the D.J. scene in New York in a way that's cool and authentic." So far, it's working: Eric Morillo's weekly Thursday-night "Subliminal" party recently reeled in the big fish of New York nightlife, Leonardo DiCaprio.

While there are New York clubs that regularly feature homegrown D.J. talent—specifically Vinyl, which features Louis Vega on Wednesdays and Danny Tenaglia on Fridays—it's rare to hear a New York D.J. at Twilo. "Now in New York, the hottest D.J.'s are European," says Bindra. "I know about all the New York guys who are huge in Europe but can't really get a proper gig in New York. That's too bad, and I wish it weren't true, but we have a big space here and we need to fill it. I mean, even Armand, he's like Madonna in England. Here, he's respected, he's got his fans, but he can't fill a room with 2,000 people. Not yet, at least. Then again, his records aren't in the top five on the pop charts here."

Why that is remains open for debate. Electronic music has been trumpeted as the next big thing for at least five years, and everyone with even a slight connection to the D.J. world has an opinion about whether American audiences are ready to embrace a genre of music that has its roots in black and gay dance clubs. Nevertheless, the term *paradigm shift* is thrown around with alarming frequency.

"I really do think the paradigm is shifting away from the electric guitar being the dominant force in American youth culture," says Baxley. "But there's also this aspect to the American appetite for culture that's based somewhat on a macho idea—the rock god as sexual animal—that is somewhat in conflict with club culture. Then again, all we're really talking about with D.J.'s today is exploring the boundaries of music and technology, and those boundaries are being explored in every other arena."

VAN HELDEN HAS HIS OWN THEories, as does his friend and fellow house D.J. Junior Sanchez. Born in Newark, Sanchez had his uncle drive him to his first D.J. gig, at Times Square's Club USA, when he was 15. He made his first house record while still a sophomore in high school. He met Van Helden at a rave when he was 17.

"One thing is, Americans just like to be able to look at someone screaming to a crowd," says Sanchez. "They also like it if that someone is white—or looks like Ricky Martin."

Sanchez and Van Helden are eating dinner at a little Italian place around the corner from Van Helden's loft. It's cold outside, but both are still tan from the vacation they took in Puerto Rico, where they also performed after playing in Montreal on New Year's Eve.

"Another thing that people don't take into account," says Van Helden, "is that D.J.'s, as opposed to, like, everyone else in music, genuinely don't really give a fuck about being huge. That's sort of looked down on."

They both laugh.

"But what do I know, right?" says Van Helden. "I can't keep up with it all. I mean, I go to find my records at the Virgin Megastore and they're under 'Electronica.' What's that? I don't even know what that is. The first time I heard it was when Madonna came out with her last album and there was a D.J. on it."

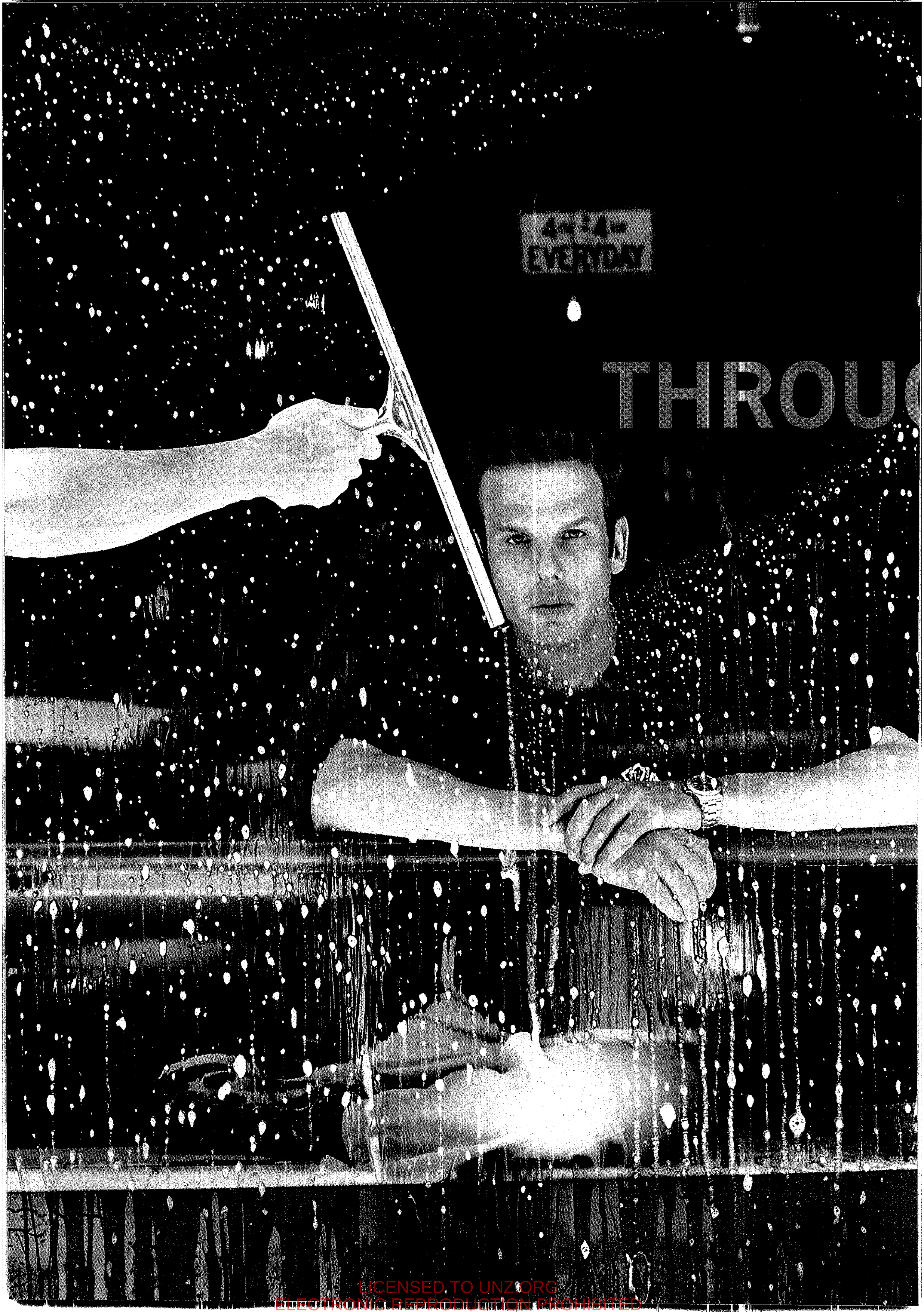
More laughs.

"Whatever," Sanchez says. "Just as long as we can keep doing our thing." A waiter brings their food. Talk turns to Van Helden's plans for later—he's going out to a club.

"Where?" asks Sanchez.

Van Helden smiles. "Anywhere that will let me in." ■

THE GREAT WHITE WAIL **Moby is one of the few top D.J.'s who sells albums when he's not playing parties.**


EVERYDAY
THROUG

THE LOOKING GLASS

Forget Nurse Ratched: Peter Berg wanted to create a *real* series about life on a psych ward—even if it meant spending eight months in Bellevue doing research. Welcome to *Wonderland.* By Ariel Levy

PETER BERG STRUTS INTO THE LOBBY OF THE Mercer Hotel escorted by his dog and one of the writers on *Wonderland,* his new drama, which premieres on ABC March 30 (see John Leonard's review, page 80). Apparently, Berg is a big enough deal to elicit full-tilt sucking-up from the maître d', who rushes over to thank him for "gracing the lobby" with his presence, and to inquire if Berg is "going to do a little afternoon-tea action?" He is indeed, and his writer, Scott Burns, orders Evian.

"And for the pooch?"

"A small bowl would be killer," Berg tells him.

It is difficult to get Berg's full attention, what with the ringing cell phone, the vibrating beeper, the fussing dog, and the fawning staff, but you get the sense it would be difficult anyway: He rarely looks you in the eye, and he answers questions with practiced, deliberate responses, except when he doesn't feel like answering at all. He flips out some photos of his wildly adorable three-month-old baby Emmett. Is Berg married?

"Uh, I *think* so." (This followed by a hearty round of *heh-heh-hehs* from Burns.)

If Berg seems part cocky Hollywood stud, part prep-school keg-party lug, it's not all that surprising a personality to match his career so far. He was Linda Fiorentino's hot, dumb "designated fuck" in *The Last Seduction,* he was the bad-tempered, hockey-loving Dr. Billy Kronk on *Chicago Hope,* and he was the writer-director of the 1998 bachelor-party-gone-stripper-murder flick *Very Bad Things,* which was widely dismissed as very bad. So here's the weird thing: *Wonderland* is the most original New York TV series to come along since George C. Scott roamed the slums in *East Side/West Side.*

Shot entirely in New York City, this textured, engrossing drama about life in the psychiatric ward at fictional Rivervue hospital asks questions about the boundaries of sanity and healing through the stories of its doctors and patients—a schizophrenic cop-shooter; a pregnant, coffee-craving emergency-room chief; a foxy shrink obsessed with bedding models.

Berg spent eight months conducting research at Bellevue (*Bellevue* was the show's original title) and brought all four of the show's writers in as well. They started out with five, but one guy "couldn't take it," Berg recalls. "It was too intense." When he talks about his time at the hospital, he actually manages to focus and temporarily resist incoming calls and passing schmoozers. "Friends, people, anyone we take to Bellevue . . . they're so charged up after seeing what goes on," he says. "I divided my time between the maximum-security ward for criminals—from Goldstein the subway pusher to a guy who swallowed a couple of batteries at Rikers in a suicide attempt—and the psychiatric-emergency program, in which people come in off the street or are brought in by the police or EMT. I'd start talking to a doctor or a patient, and I'd spend what I thought was like 25 minutes, and I'd look at my watch and it would be six hours later."

WHEN BERG WAS GROWING UP IN CHAPPAQUA, his mom brought home stories from the mental hospital where she volunteered. Years later, an episode of *Chicago Hope* recharged his interest in investigating the world of the insane. "David Kelley created this character—Mandy Patinkin's wife—who developed schizophrenia at a late age, drowned their two children, and was put in an institution," he says. "It occurred to me that nobody had ever really done a show that attempted to deal with those issues from a realistic perspective. The other representations have been caricatures from an extreme and distorted point of view."

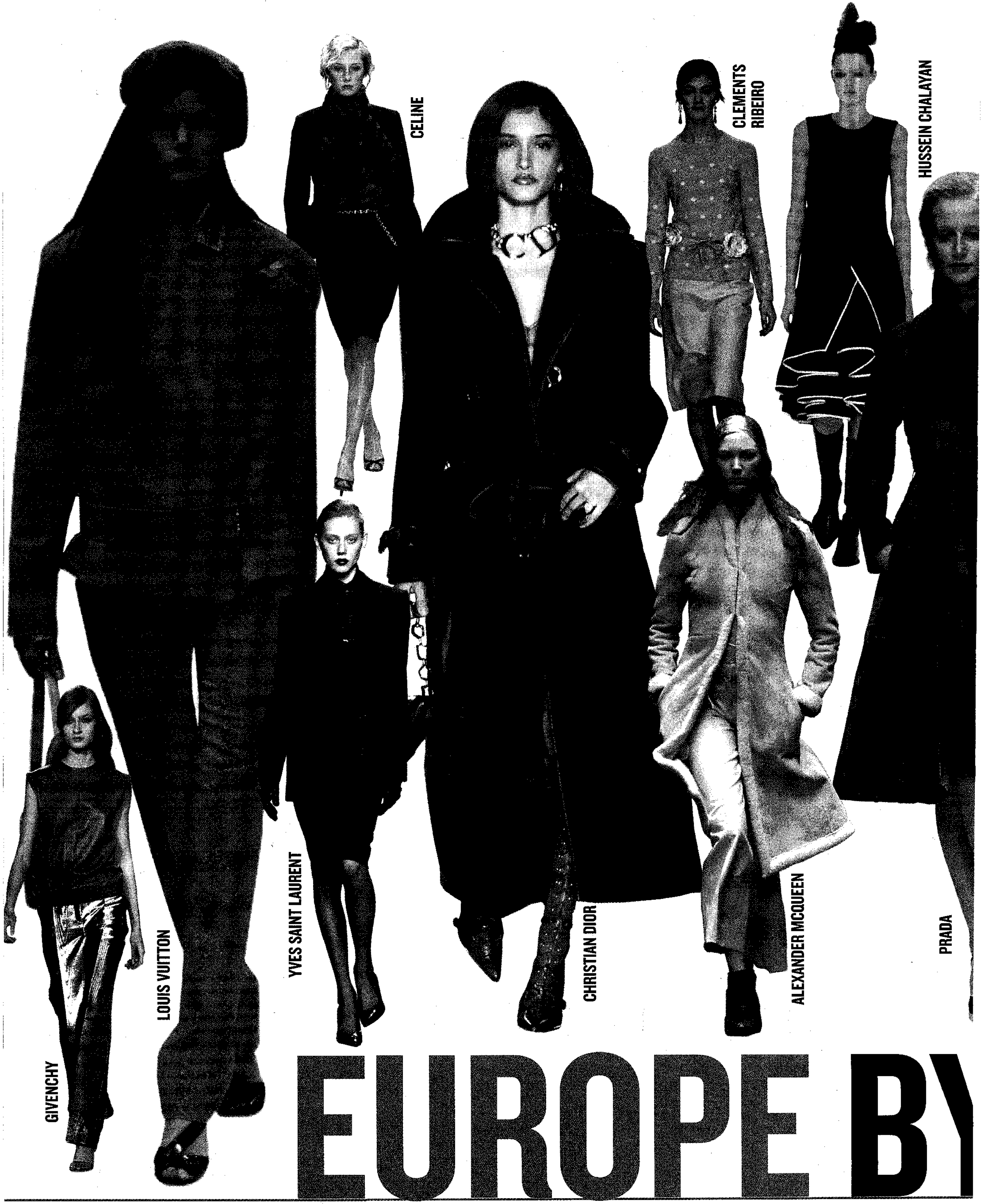
Though he cites dark classics like *Titicut Follies* and *One Flew Over the Cuckoo's Nest* as major influences, there are no Nurse Ratcheds at Rivervue. One of the most compelling characters is Dr. Robert Banger, the hospital's chief forensic psychiatrist and a devoted, divorced dad who cares so much about his patients that he jeopardizes custody of his kids. When the doctors mess up on *Wonderland,* it doesn't seem perverse or punitive; it seems like human frailty, their own struggles with mental health.

These are complex characters, and Berg has managed to attract some quality talent to portray them: Banger is played beautifully by Ted Levine, who visited the land of the criminally crazy previously as the flesh-wearing killer in *The Silence of the Lambs;* his ex-wife is Patricia Clarkson, who was so memorable as a smacked-out German lesbian in *High Art;* psychiatric criminologist Dr. Neil Harrison is Martin Donovan, a regular in the films of Hal Hartley (*Trust, Simple Men, Amateur*); and other actors who may be less easily recognized are equally impressive in *Wonderland.*

The show's link to *Very Bad Things* is its willingness to present horrifying situations as the result of ordinary occurrences. "He's developed good instincts about finding the flinch point—the point where people would normally look away—and then going one step further," says Burns. "A lot of interesting things happen in terms of a story then, because it's not always what you think will happen next. The first day I was at Bellevue, there was a guy who had killed his kids, and his wife came by. I thought, *My God, what kind of interaction do you have with your husband after he's killed your kids?* She wanted to have a conjugal visit before he went away, because she wanted another baby. One of the doctors said, 'Well, good—at least we know he's not the *most* fucked-up person in the world.' "

But *Wonderland* is not just about the truly mad; it's as much about the little ways we all lose our minds every day in New York. "Bellevue is its own world, but it's also right in the middle of Manhattan, and it's a reflection of what's happening around it," says Berg. "They say we all experience bipolar symptoms, so we're certainly not trying to limit our portrait of mental illness to the severely debilitated." He looks around the lobby at the fancy outfits and sleek settees. "I mean, what about the people right here in this room?" ▬

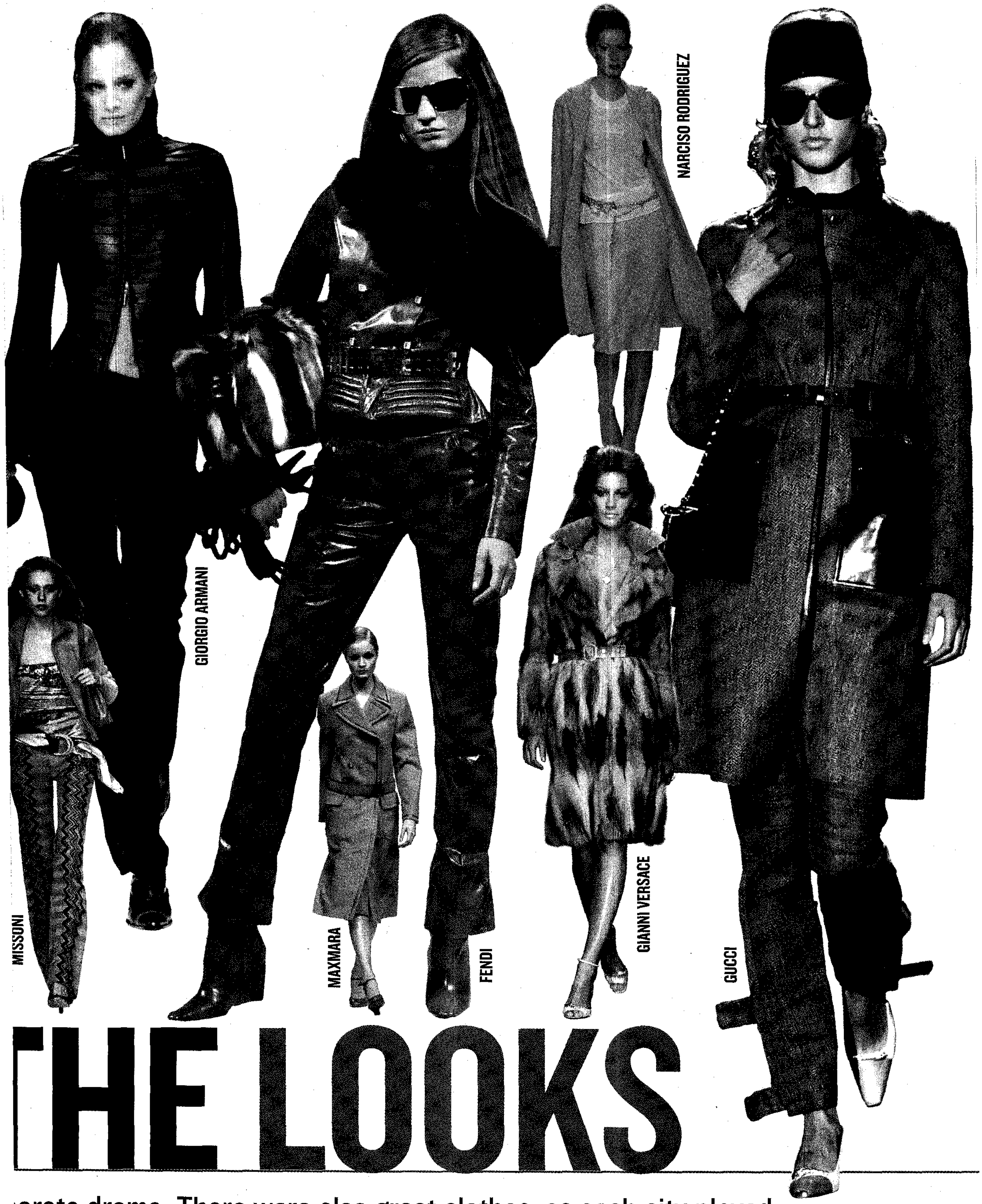
Photograph by Nigel Parry


CELINE
CLEMENTS RIBEIRO
HUSSEIN CHALAYAN
GIVENCHY
LOUIS VUITTON
YVES SAINT LAURENT
CHRISTIAN DIOR
ALEXANDER MCQUEEN
PRADA

EUROPE B

At the European fall collections, there was endless catwalk spectacle
to its strengths: up-and-coming names in Lon
the department-store buyers to the mergers and buyouts, he

Photographs by firstVIEW.com


NARCISO RODRIGUEZ
GIORGIO ARMANI
MISSONI
MAXMARA
FENDI
GIANNI VERSACE
GUCCI

THE LOOKS

orate drama. There were also great clothes, as each city played
rable luxury in Milan, and a purely individualistic approach in Paris. From
t happened both on and off the runway. **BY MARK HOLGATE**

LONDON

It's the ultimate insider view: hot on the trail of London's new talent with the buyers from Henri Bendel

"So, I suggested that he do a classic Audrey Hepburn shift dress in black cashmere, trim it with the crystals that are a major part of this collection, and then add a funnel-neck coat to match. It will look fabulous." Stacey Kaye, fashion director of Henri Bendel, is standing in Polish designer **Arkadius Weremczuk**'s living room (which doubles as his studio) and is talking me through how she bought his latest collection. On the runway, Arkadius—as his less linguistically challenging label is known—showed a riot of asymmetric trouser legs, floor-sweeping coats, and dresses cut to imitate the appearance of rare blooms, all embellished with Swarovski crystals (25,000 of them) and bands of fox fur. But by the time his clothes hit the racks at Henri Bendel later this year, they'll look pretty different. Some of Kaye's other suggestions include turning one pair of pants into a skirt, losing some of the fur, switching his preference for emerald green to black or ivory, and using a lighter hand with those crystals to bring the prices down from the stratosphere.

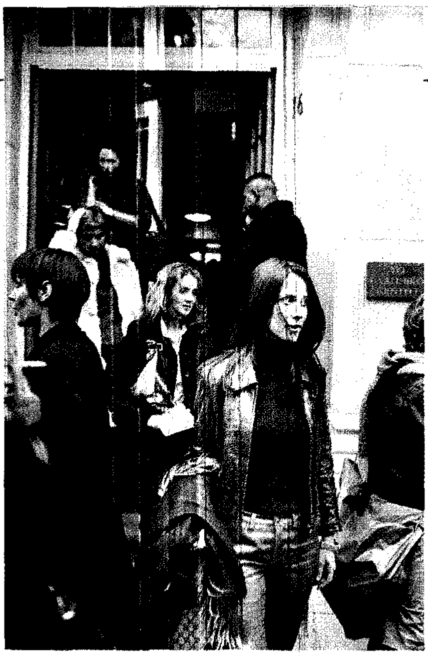
It's quite common for Kaye to suggest alterations to the young designers she buys. It's not that she believes she can do a better job than they can. But she wants to make sure that the Bendel take on fashion—which she describes as "showing your figure, looking sexy"—is satisfied. And she also wants to see some of the designers' more, shall we say, *artistic* desires translated into clothes that might actually be worn by the paying public. "It's about making sure that you and the designer end up getting something that you're both happy with," she says, striding—in Catherine Malandrino python jacket and spindle-thin heels—toward the London black cab that doubles as transportation and on-the-road nerve center for Kaye and her buyers, Anna Garner and Vanessa Young. "Arkadius is avant-garde, but he also understands how the business works. He's smart enough to be able to separate what he does for the runway from the dollars and cents."

These days, it seems, Arkadius isn't the only London designer who's studying order books as much as hemlines. The city's old clarion call of creativity over commerce has been replaced with a harmonic convergence of the two. And on the evidence of the best of this coming fall's collections, it yielded plenty of things that were both inventive and covetable. A case in point was **Markus Lupfer**, who gave ladylike dressing a mod edge with glossy patent-leather skirts, elegant tie-neck cashmere sweaters, and neat op-art coats. Or **Roland Mouret**, whose ongoing experiments with cutting and draping produced a fine collection of halter tops, narrow skirts, and strapless dresses (though, on reflection, perhaps those sequin pasties weren't such a good idea). **Alexander McQueen** and **Hussein Chalayan**—the onetime *enfants terribles* who have since graduated to the international big league—effortlessly combined cutting-edge ideas with desirable clothes. For every tribal mask, denim ball gown splattered in clay, and tribute-to-Uncle Fester coat at McQueen, there were winter-wardrobe-worthy leather dresses, skirt suits, and broadtail coats. And from Chalayan, a bravura performance spotlighting layered dresses and pantsuits that fell in ruffles, plus shearling coats and intricately cut denim skirt suits.

Mention Chalayan to Kaye, and she's immediately enthusiastic. "His shows are amazing," she says as the cab hurtles through the back streets to what seems like the team's hundredth appointment of the day. "There's a real intellect to his work." Chalayan isn't the only designer in town who believes in the power of ideas, though few are quite so eloquent in their execution of them. And it's London's ability to endlessly generate new impulses that keeps Kaye and her contemporaries—James Aguiar at Bergdorf Goodman, Julie Gilhart at Barneys, Jaqui Lividini at Saks—coming back time and time again. This season, there was **Elspeth Gibson**'s luscious beading, **Paul Smith**'s quirky tailoring (which Kaye loved), **Clements Ribeiro**'s sublime sense of color and decoration, and **Burberry**'s understated, ultra-luxe outerwear to tempt the

ELSPETH GIBSON

Photographs, clockwise from top left: Ian Berry/Magnum(4); firstVIEW.com(2); Niall McInerney; firstVIEW.com.



BUYING TIME From left, Stacey Kaye of Henri Bendel talks business with Arkadius; Anna Garner hits her cell phone; Stacey perusing the racks at Preen; leaving the Sophia Kokosalaki show at 5 P.M.—with only another eight appointments to go before dinner.

BURBERRY

MATTHEW WILLIAMSON

buyers. Among the younger talent, the most noteworthy were **Russell Sage**'s potentially libelous experiments with well-known logos (that plaid check looks mighty familiar); **Sophia Kokosalaki**'s raw-edged eighties revival (are you ready for ruched boots and jodhpurs?); and **Luella Bartley**'s ironic play on New Wave chic (currently stocked at Henri Bendel; her name elicits a chorus of approval from Kaye et al.).

The Bendel team is now at the studio of another up-and-coming name, **Preen**. They get to work, flicking through the racks at breakneck speed, firing off questions ("What makes this *British*?"), and, when necessary, trying on some of the clothes that catch their eye—like the lean corduroy pants that Kaye suddenly lunges at. "These are great . . ." Then she makes a quick mental evaluation. "Everyone's doing corduroy . . . I'm tired of it. Could you do these in the stretch denim?" Preen can. "Do these pants in the stretch," says Kaye, "and they'll sell." She focuses her attention on me. "They'll be hot, hot . . . I don't need to buy anything that I don't love." And, with that, she gets back to business.

RETAILEYE

JAMES AGUIAR,
BERGDORF GOODMAN

"Fall's polished and sophisticated—we can say good-bye to cargo pants and casual Fridays."

1. Chanel's logo hose
2. Calvin Klein's crocodile skirt
3. Michael Kors's Art Deco–print coats and skirts
4. Mila Schön's bell-sleeve knits
5. Andrew Gn's alpaca suits with mink trims

KAL RUTTENSTEIN,
BLOOMINGDALE'S

"This season is all about getting it together: Jackets match pants or skirts, and handbags and belts complete the look."

1. Chanel's full-skirted, nipped-waist suit
2. Giorgio Armani's pantsuit with deep-V'ed jacket
3. Jean-Paul Gaultier's forties-style trench coat
4. Marc Jacobs for Louis Vuitton's oversize sweaters
5. John Galliano for Christian Dior's leather evening dress

JAQUI LIVIDINI,
SAKS FIFTH AVENUE

"We're embracing the return to lady-like dressing."

1. Marc Jacobs's leather-trim tweed suits
2. Donna Karan's shell and pleated skirt in burgundy leather
3. Michael Kors's argyle sweater
4. Philosophy di Alberta Ferretti's silk blouse with matching scarf
5. Prada's open-toe pumps

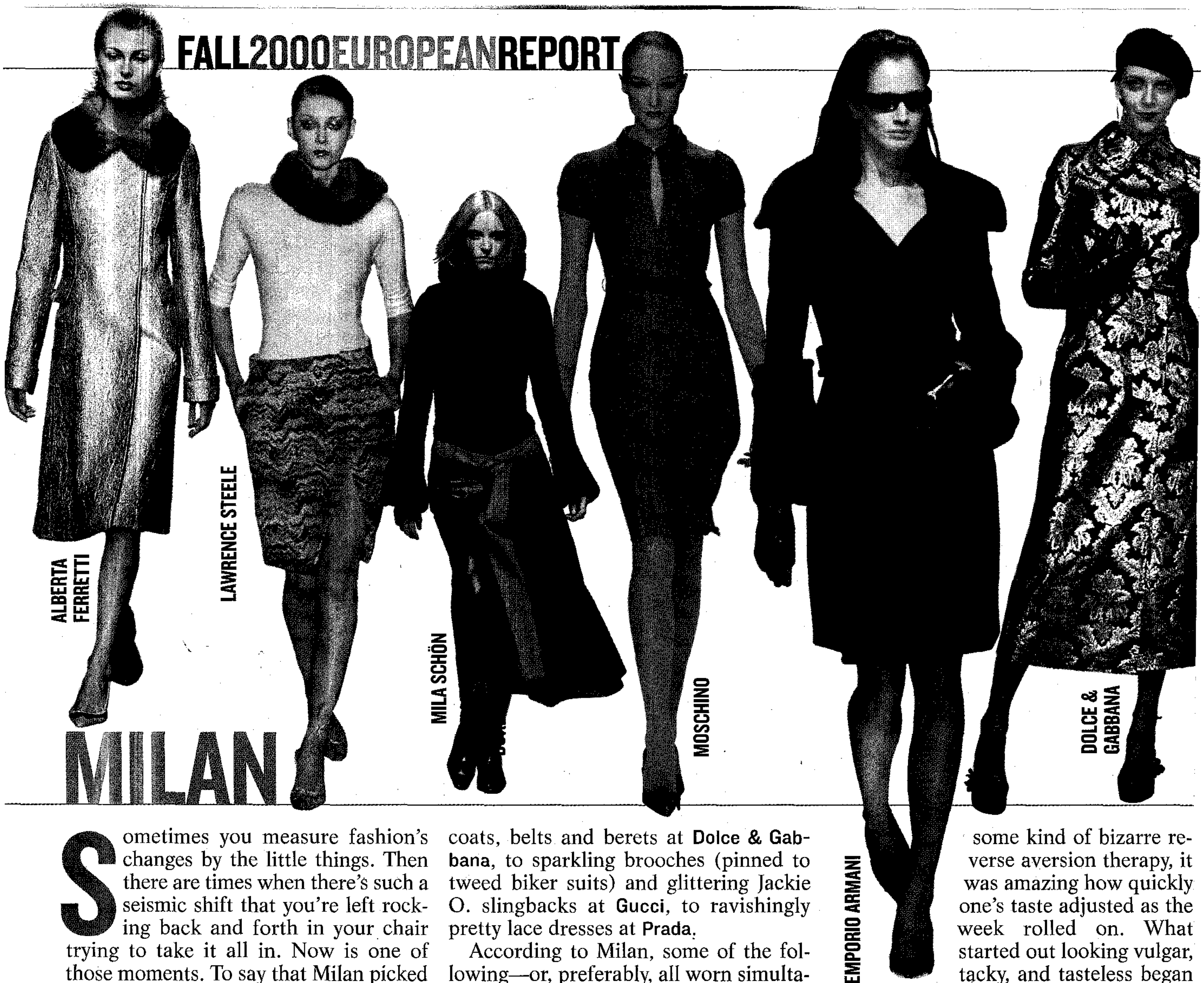
JUDY COLLINSON,
BARNEYS

"It's a rich season, with shades of the forties and eighties. And high heels are everywhere."

1. Marni's tweed suits
2. Jil Sander's moleskin jacket with pleated silk skirt
3. Comme des Garçons's forties-style masculine suits
4. Dries Van Noten's coats with ruffled shawl collars
5. Viktor & Rolf's Stars and Stripes shirts and tuxedo pants

FALL2000EUROPEANREPORT

MILAN



Sometimes you measure fashion's changes by the little things. Then there are times when there's such a seismic shift that you're left rocking back and forth in your chair trying to take it all in. Now is one of those moments. To say that Milan picked up the baton of beyond-ostentatious luxury and ran with it is an understatement of grand proportions.

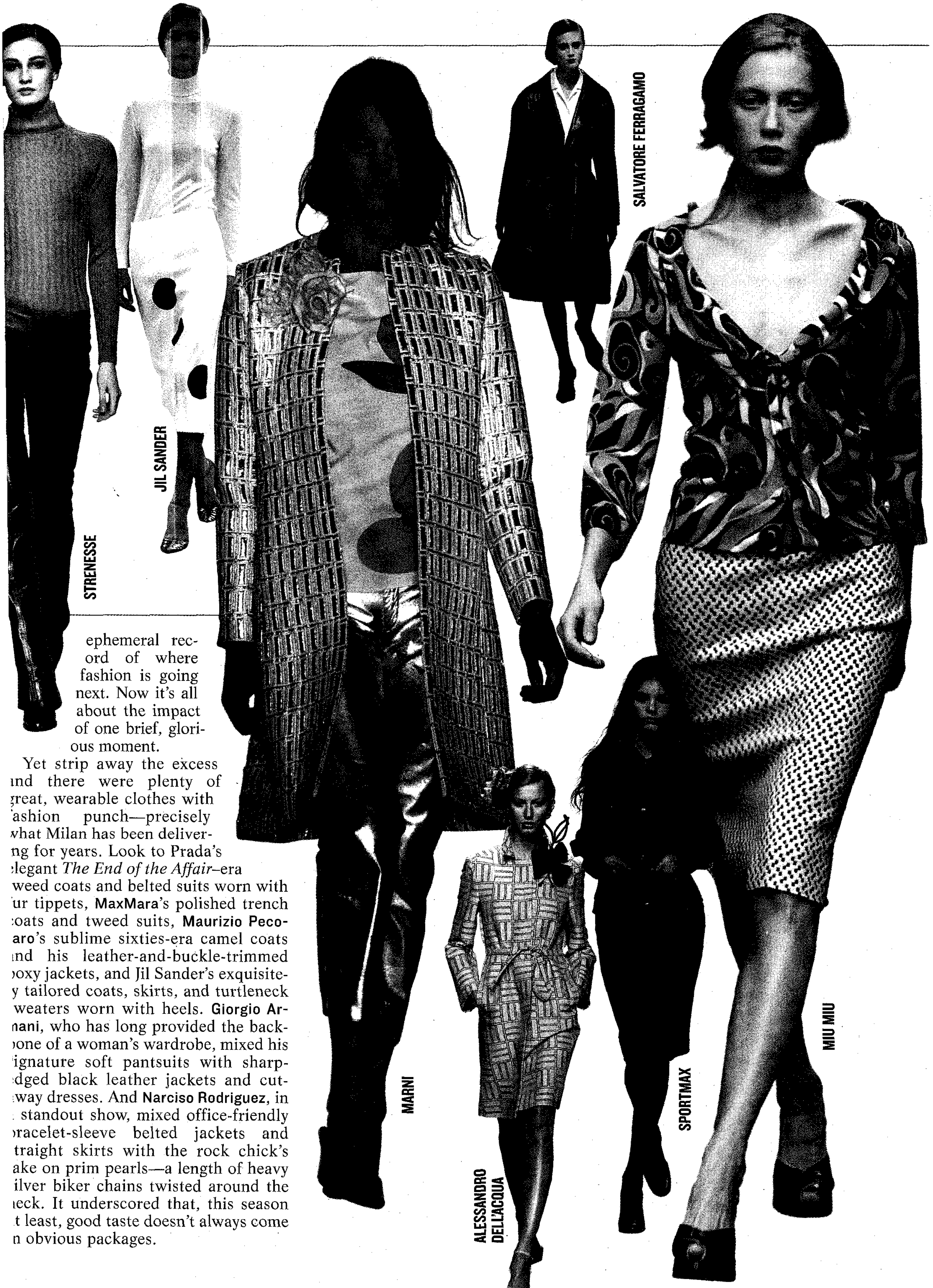
Of course, luxury—of the flashy big-bucks, real-rocks variety—has been eddying around fashion for a season or two; the New York fall collections were pivotal in capturing this mood. But the Italians went for it in a way that made their Manhattan counterparts look like the shaven-headed acolytes of some obscure Eastern religious sect. Few pieces of clothing in Milan were left untouched by the belief that more is always more. There were eye-popping prints (best at the fabulous **Gianni Versace** and **Missoni** shows), yards of sparkly Lurex, tweed and brocade (like **Alberta Ferretti**'s golden evening coat), and an embarrassment of riches. Jewels, sequins, and Swarovski crystals were lavished on whatever could take them, from sumptuous shearling coats, belts and berets at **Dolce & Gabbana**, to sparkling brooches (pinned to tweed biker suits) and glittering Jackie O. slingbacks at **Gucci**, to ravishingly pretty lace dresses at **Prada**.

Few pieces of clothing in Milan were left untouched by the belief that more is always more.

According to Milan, some of the following—or, preferably, all worn simultaneously—will play a major role in your wardrobe come September. One, a fur coat or jacket (and not, I'm afraid, fake—it was mink, fox, and rabbit to the max, often dyed the sort of shades that Zsa Zsa Gabor would love). Two, printed silk dresses and blouses—be it houndstooth check, chevron stripes, or, in a timely reminder of LVMH's recent purchase of **Pucci**, psychedelic swirls. Three, richly shaded leather (in particular, **Marni**'s fantastic metallic crop pants). Four, a smattering of logos (most novel were the F's that crawled across the hose at the gloriously glitzy **Fendi** show). Five, anything colored pink, yellow, camel, or gold. *Especially* gold. The Milanese runways were a veritable Yukon mine of the stuff: as a buckle or a bauble on a shoe; as gilt straps on a bag; as aviator shades; as chain belts . . . it was gaudiness in excelsis. And, like some kind of bizarre reverse aversion therapy, it was amazing how quickly one's taste adjusted as the week rolled on. What started out looking vulgar, tacky, and tasteless began to look, well, vulgar, tacky, tasteless, *and* curiously attractive.

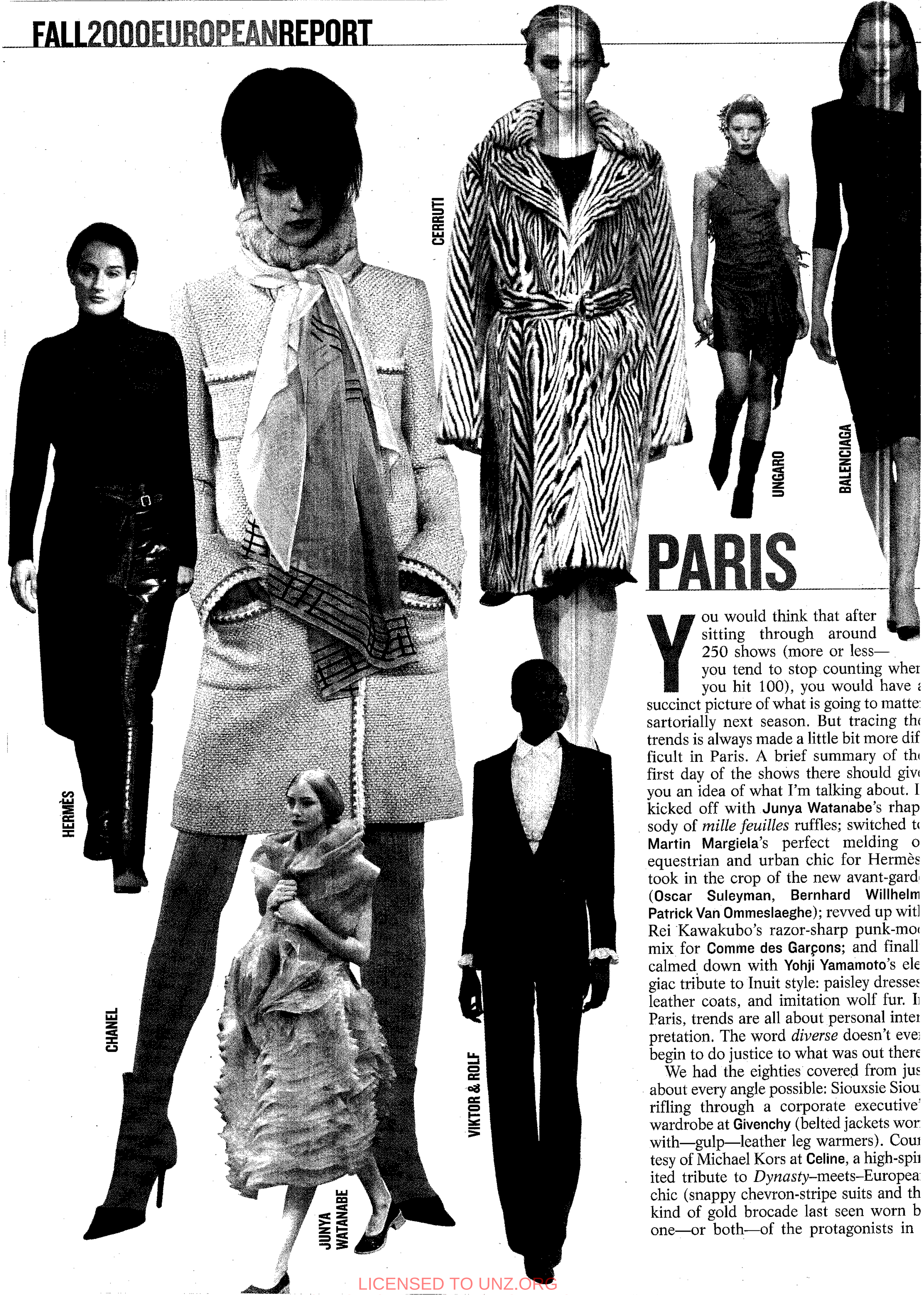
But what was really behind the desire to make this kind of show-stopping clothing? Maybe we're meant to be distracted from the offstage dramas that have sent the Milanese fashion flock chasing the finer points of international business law as it pertains to mergers and acquisitions. And the internecine wranglings and tensions at the fashion houses (which have managed to make the Borgias look like the Partridge family) haven't slowed down. There wasn't an hour, let alone a day, that went by without new rumors about whether **Jil Sander** and Prada's Patrizio Bertelli had patched up their differences, or if they'd found some new candidate to assume Sander's responsibilities at the house.

On the other hand, it could just be that as the fashion world moves at an ever-quicker pace—when shows are on the Net before the reviews hit tomorrow's newspapers, when stars flock to premieres in clothes that are yet to appear on the pages of the fashion glossies—the runway is becoming an ever-more-



ephemeral record of where fashion is going next. Now it's all about the impact of one brief, glorious moment.

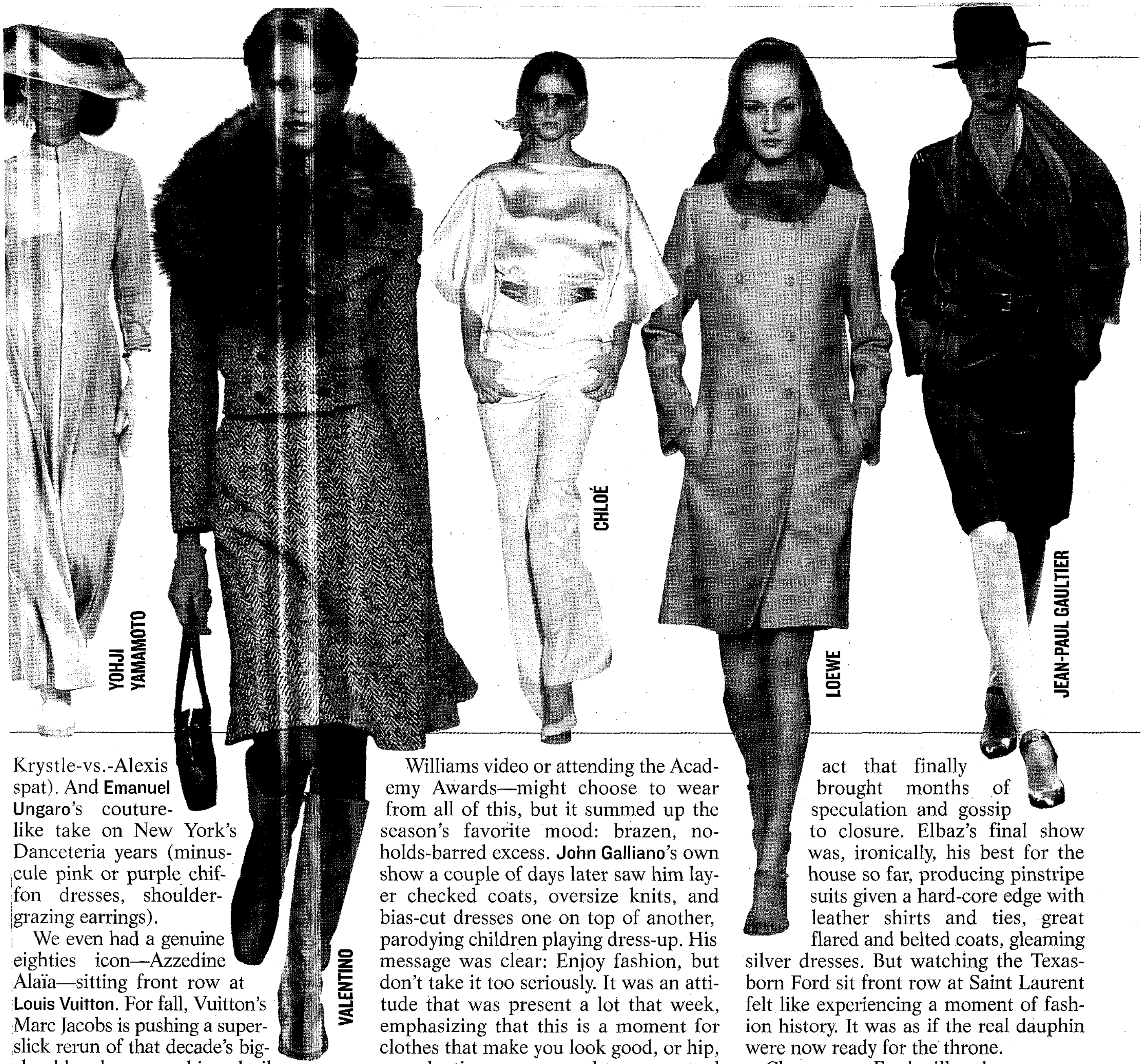
Yet strip away the excess nd there were plenty of reat, wearable clothes with ashion punch—precisely hat Milan has been deliver- ng for years. Look to Prada's legant *The End of the Affair*–era weed coats and belted suits worn with ur tippets, **MaxMara**'s polished trench oats and tweed suits, **Maurizio Peco- aro**'s sublime sixties-era camel coats nd his leather-and-buckle-trimmed oxy jackets, and Jil Sander's exquisite- y tailored coats, skirts, and turtleneck weaters worn with heels. **Giorgio Ar- nani**, who has long provided the back- one of a woman's wardrobe, mixed his ignature soft pantsuits with sharp- dged black leather jackets and cut- way dresses. And **Narciso Rodriguez**, in standout show, mixed office-friendly racelet-sleeve belted jackets and traight skirts with the rock chick's ake on prim pearls—a length of heavy ilver biker chains twisted around the eck. It underscored that, this season t least, good taste doesn't always come n obvious packages.



PARIS

You would think that after sitting through around 250 shows (more or less—you tend to stop counting wher you hit 100), you would have a succinct picture of what is going to matte sartorially next season. But tracing th trends is always made a little bit more difficult in Paris. A brief summary of th first day of the shows there should giv you an idea of what I'm talking about. I kicked off with **Junya Watanabe**'s rhapsody of *mille feuilles* ruffles; switched t **Martin Margiela**'s perfect melding o equestrian and urban chic for Hermès took in the crop of the new avant-gard (**Oscar Suleyman, Bernhard Willhelm Patrick Van Ommeslaeghe**); revved up wit Rei Kawakubo's razor-sharp punk-mo mix for **Comme des Garçons**; and finall calmed down with **Yohji Yamamoto**'s elegiac tribute to Inuit style: paisley dresse leather coats, and imitation wolf fur. I Paris, trends are all about personal interpretation. The word *diverse* doesn't eve begin to do justice to what was out ther

We had the eighties covered from jus about every angle possible: Siouxsie Siou rifling through a corporate executive' wardrobe at **Givenchy** (belted jackets wor with—gulp—leather leg warmers). Courtesy of Michael Kors at **Celine**, a high-spirited tribute to *Dynasty*–meets–Europea chic (snappy chevron-stripe suits and th kind of gold brocade last seen worn b one—or both—of the protagonists in



Krystle-vs.-Alexis spat). And **Emanuel Ungaro**'s couture-like take on New York's Danceteria years (minuscule pink or purple chiffon dresses, shoulder-grazing earrings).

We even had a genuine eighties icon—Azzedine Alaïa—sitting front row at **Louis Vuitton**. For fall, Vuitton's Marc Jacobs is pushing a super-slick rerun of that decade's big-shouldered, narrow-hipped silhouette: boxy jackets, snap-fastening bodysuits, and the skinniest pants this side of a pair of leggings. (These were accessorized with berets and the house's first-ever evening bags.) One of the best collections drawing on the eighties came from Nicolas Ghesquière at **Balenciaga**, who showed superb tailoring—in particular, an inky-navy trench coat that would look good whichever era we're talking about.

In Paris, trends are all about personal interpretation. The word *diverse* doesn't even begin to do justice to what was out there.

Sometimes the decade was there more in spirit than in substance. At **Christian Dior**, John Galliano threw fur coats over crocodile-effect leather or denim tie-dye dresses, then finished the whole lot off with diamante Dior logos, high lace-front boots, and ostrich saddlebags. It was impossible to tell what a woman—other than one starring in a Hype Williams video or attending the Academy Awards—might choose to wear from all of this, but it summed up the season's favorite mood: brazen, no-holds-barred excess. **John Galliano**'s own show a couple of days later saw him layer checked coats, oversize knits, and bias-cut dresses one on top of another, parodying children playing dress-up. His message was clear: Enjoy fashion, but don't take it too seriously. It was an attitude that was present a lot that week, emphasizing that this is a moment for clothes that make you look good, or hip, or seductive—as opposed to conceptual fashion, which makes you feel like you need to make some kind of intellectual connection with a garment before you even try it on. And maybe that's why designers are flirting so much with the eighties now: They were a time of surface value, when fashion had no problem with clothes that spelled sex and success in a major way.

And Paris couldn't escape another of this season's ubiquitous themes: the big business of fashion. Alber Elbaz bade adieu to **Yves Saint Laurent**, making way for Gucci's Tom Ford, who is set to become creative director of the house—an act that finally brought months of speculation and gossip to closure. Elbaz's final show was, ironically, his best for the house so far, producing pinstripe suits given a hard-core edge with leather shirts and ties, great flared and belted coats, gleaming silver dresses. But watching the Texas-born Ford sit front row at Saint Laurent felt like experiencing a moment of fashion history. It was as if the real dauphin were now ready for the throne.

Chances are Ford will make a success of heading one of the most esteemed French houses. At his best, he can weave the same kind of magic that **Chanel**'s Karl Lagerfeld—another foreigner at a French house—is capable of. And Lagerfeld certainly achieved that again in Paris; Chanel was the best show of the week. There were sixties-feel short bouclé coats, long knitted cardigans worn with ruffled skirts, and blouses and pleated skirts in the house's new "Coco" print. It was luxurious without being ostentatious, chic without looking *too* tasteful. What more could you possibly want? ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

Hide Bound

Bill Amberg has united his passion for all things leather and opened a neat little NoLIta shop. In the seventies, Amberg was known for the streamlined leather-and-aluminum chairs that were ubiquitous in UK airports, but this English lover of hides has branched out, so now one can prattle on about his handsome briefcases that get better with age, handbags that go from serious to smashing, ever-so-luxe luggage, and wallets in bright shades. (From $130 for a wallet to $500 for a St-Tropez tote to $900 for an oversize computer bag.)

BILL AMBERG/*230 Elizabeth Street/ 212-625-8556*

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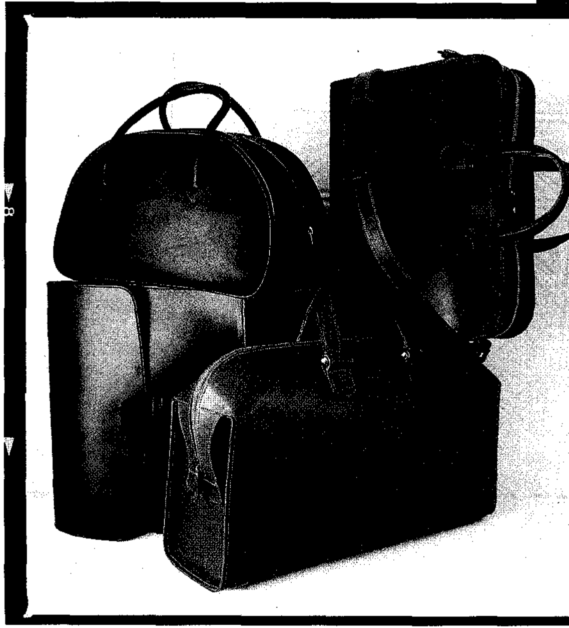


Bathing Beauties

These cheery Euro-bathers are a sophisticated twist on the standard kid-friendly animal washcloth. They're the bright idea of Sylvia Louagie, a fashion designer with a thing for hands, and though John Derian found them at a gift fair in Paris, they're hand-made in Belgium ($10 each).

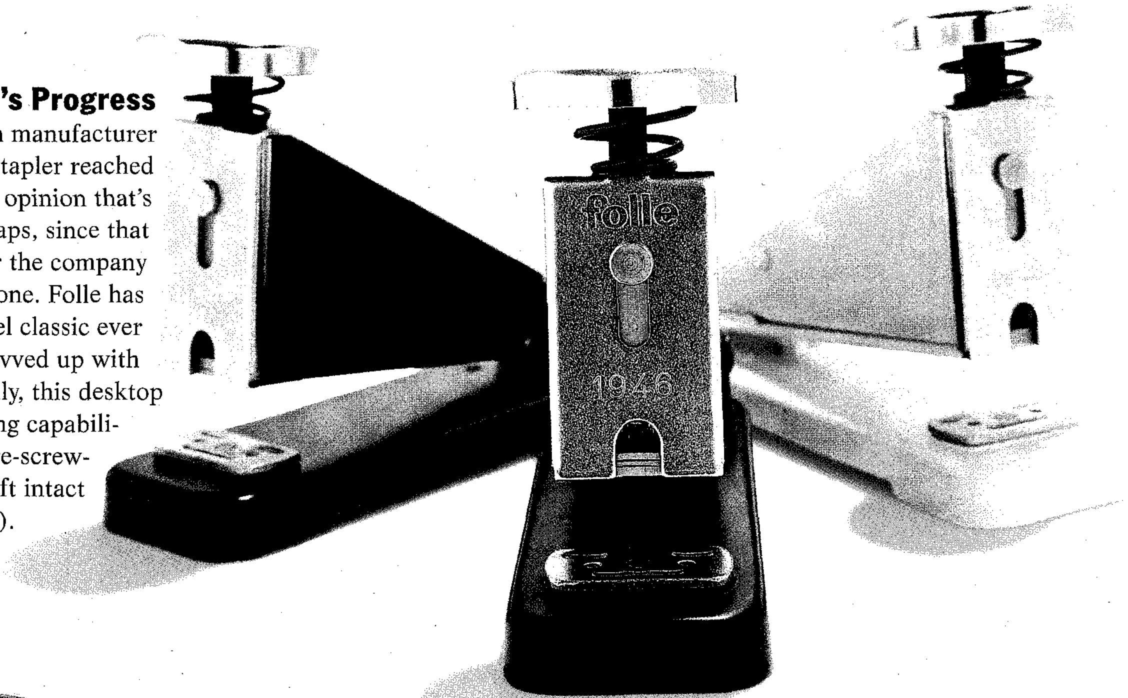
JOHN DERIAN COMPANY/*6 East 2nd Street/212-677-3917*

Photographed by Joe Scafuro

Folle's Progress

Folle, a venerable Danish manufacturer of staples, thinks the stapler reached its apogee in 1946—an opinion that's a tad self-serving, perhaps, since that happened to be the year the company introduced its very first one. Folle has been producing its steel classic ever since, and now it's revved up with baked-on colors. Happily, this desktop essential's bottle-opening capabilities (a relic from the pre-screw-top forties) has been left intact ($45; also in red).

MXYPLYZYK/*125 Greenwich Avenue/212-989-4300*



A Piece of the Rockwell Group

If the name David Rockwell seems to pop up everywhere, it's not surprising. David and his Rockwell Group have created the dramatic interiors for Nobu, Vong, the Monkey Bar, and Payard, and more recently the dining concourse at Grand Central. But now you don't have to own a restaurant to possess a Rockwell. Like Michael Graves and Philippe Starck before him, this popular architect has come up with a line of products for the home, starting with Ricky and Little Ricky. These wall sconces were originally designed for the Away Spa at the W Hotel, and they can be hung vertically or horizontally. A pivoting diffuser lens modifies the direction of the light. Among the tempting options are laminated glass with gingko leaves, frosted seeded glass, white-opal acrylic, a color-block pattern, and—our favorite—polished stainless steel with amber mica ($485 shown; others from $340 to $590).

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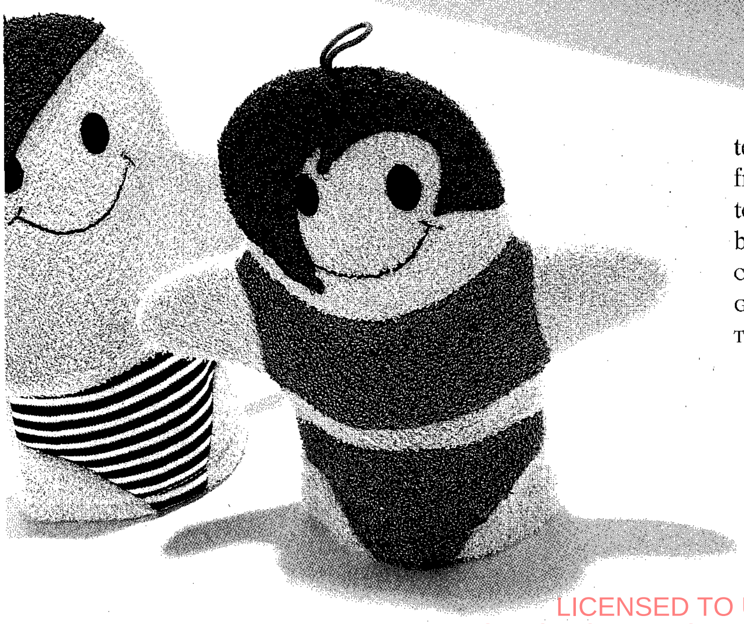


Photographed by James Worrell

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

SMARTCITY

My Left Feet

Still sifting through the emotional fallout of middle-school mixers gone wrong? Take a lesson—then take back the floor. By Amanda May

Couples therapy At Stepping Out, above, class is in session; right, students get into the swing of things at Fred Astaire.

THE FIRST TIME I SAW MY BOYFRIEND dance, I laughed out loud. Not to be cruel—I honestly thought he was joking. But after that, no amount of cajoling or martinis could get Patrick back onto a dance floor. So when he recently invited me to his cousin's wedding, I saw my chance: 'Love to," I told him. "As long as we learn how to dance first."

Ever since Jennifer Grey dirty-danced with Patrick Swayze, I've yearned for an able, or at least willing, partner. And recently, with the resurgence of swing and the craze for all things Latino, including salsa dancing, my wistfulness has turned a tad frantic. So, seizing the opportunity, I signed us up for Argentine-tango lessons at **Fred Astaire** in the Village.

When we arrived, a dozen men and women in their twenties and thirties, some tangoing, some waltzing, were navigating the dance floor. Some were recently engaged couples, here to prepare for the big night. Before we joined them, our smooth-talking instructor, Terry Barber, pulled us aside. Looking at me, he said, "I know you're the one who scheduled the lesson, but he's the one who has to learn the steps." To Patrick, he said, "You're the leader. You guide her. You have to be comfortable. So we'll start out with what you want to do." This put a smile on Patrick's face. "I need you around more than just this half-hour," he replied to Barber, giving me a smug look.

Taking dance lessons is like learning to play an instrument. You have to be willing to be really, really bad—while practicing in front of people who make it look as easy as breathing. Patrick and I were suddenly seventh-graders again, excruciatingly aware of our presence on the floor. But Barber's running commentary helped put us at ease: He made fish faces as we tangoed, telling us "You must be suave—like a cat." Soon enough we forgot about the more practiced dancers stepping and gliding past us.

MOST DANCE STUDIOS OFFER FREE, OR RELAtively inexpensive, introductory deals that let you test the waters. When Patrick and I took a free "newcomer night" swing class at **Shall We Dance**, a small studio on the fourth floor of an office building in the financial district, we were the only students who didn't own a pair of swing shoes. The rest were regulars brushing up on their basics. Feeling out of our league, we weren't happy to learn that we would be switching partners throughout the session. (Besides, I had no desire to dance with some sweaty-palmed stranger.) But it turned out it was for the best, as everyone was happy to offer pointers.

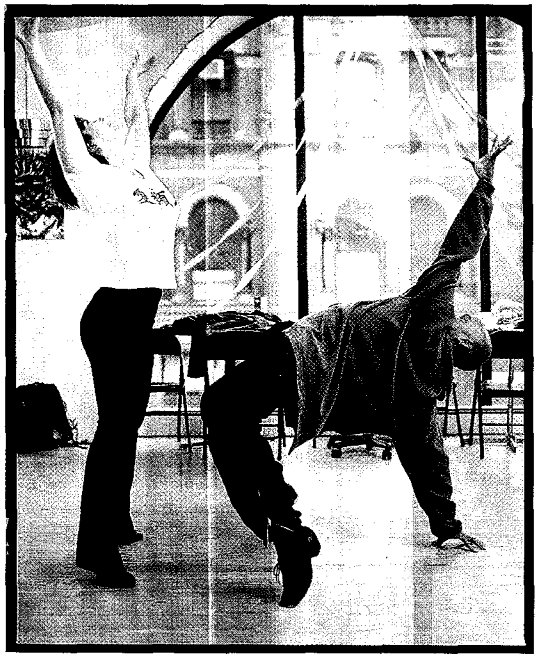
The husband-and-wife owners of Shall We Dance, Meredith Stead and John Knapp, are veteran country-and-western dancers with several championship titles under their tooled leather belts. They've also taught quite a few Texas-two-steppers to competitive greatness, including a recent prize-winner at the Big Apple Country Dance Festival.

EXPERT TESTIMONY

Growth Industries

If you're looking to get a little closer to nature than a jog through the Ramble this spring, bring some plant life into your home with a window-box garden. Scott D. Appell, director of education for the Horticultural Society of New York, recommends *Town and City Garden*, written by experts at the Brooklyn Botanic Gardens ($6.95; to order, call 718-623-7286), as an excellent beginner's resource. For supplies, Appell heads out to Hicks Nurseries (100 Jericho Turnpike, Westbury, Long Island; 516-334-0066). "Less than an hour drive from New York, Hicks has a wide selection, unusual flowers, and better prices than you'll find in Manhattan," he says. Load your cart with potting soil (Appell likes Farfard) and water-soluble fertilizer. For planters with lots of sunlight, he suggests dwarf sunflowers, zinnias, and marigolds; flowers such as impatiens, tuberous begonias, and torenia are vibrant alternatives for northern exposures. Even if your blossoms can't go petal-to-petal with those from the Conservatory Garden, they'll still add a little color to your life. RACHEL ORVINO

Photographs by Eric McNatt



For a beat that's more town than country, head to the **Sandra Cameron Dance Center** off Cooper Square. The young crowd that fills the floors here each evening could put the khakied hipsters from the Gap ads to shame. The studio was a focal point of swing revivalism in the eighties, under the guidance of old-timers Al Minns and, later, Frankie Manning, who headed a group of Lindy-hoppers at the Savoy in Harlem during the thirties and forties and still teaches here. Nowadays, with swing (and salsa) more popular than ever, its four studio rooms regularly fill to capacity—with up to 50 people packed into each.

The **Arthur Murray Dance Studio,** on Fifth Avenue, has a slightly older clientele and a more refined atmosphere. Arthur Murray prides itself on tailoring its group classes to individual needs. Teachers gauge the level and learning ability of new students during a complimentary private session, then assign them to an appropriate group class. Beginners are taught in a separate room altogether, so you don't feel completely upstaged, and the large main space is divided to ensure there are never too many couples dancing different styles at one time. (At most places, several lessons are given simultaneously in the same space, and teachers take turns changing the music, so you occasionally find yourself in the curious state of waltzing to a salsa beat.)

Specially targeted classes round out the dance card at **Stepping Out Ballroom and Latin Dance Studio**. One program, "OUTdancing," is for same-sex couples; traditional gender roles sit this one out. "Leading and following are very personal things. What matters is who you are as a person, not what your gender is." says co-owner Diane Lachtrupp. Also, three times a month, Stepping Out hosts Tango Salons, usually with live music. It also offers a two-hour crash course for couples in need of emergency dance instruction. Granted, you won't win any contests, but it should be enough to keep other people from feeling sorry for you.

As for us, by the time we went back to Fred Astaire for the second of our lessons, which Patrick now calls his male-empowerment sessions, we were feeling much more confident. As we danced, a new couple watched us enviously from the side. Fred and Ginger we're not, but we're no longer Laurel and Hardy.

Prices listed are for five private sessions. Fred Astaire, 666 Broadway, at Bond Street (212-475-7776); $380. Shall We Dance, 200 Church Street (212-566-1081); $300. Arthur Murray Dance Studio, 677 Fifth Avenue, at 53rd Street (212-935-7787); combinations of group, private, and practice lessons range from $95 to $500. Sandra Cameron Dance Center, 20 Cooper Square (212-674-0505); $300. Stepping Out, 1780 Broadway, at 57th Street (212-245-5200); four classes, $272. ■

NAVIGATOR

Q: I find that I need to rent a tuxedo at least once or twice a year. I should probably go ahead and buy one, but when it comes to spending money on clothes, I'm no Pierce Brosnan.

A: Since tuxedo rentals typically start at $85—and that's for the bare basics—it makes perfect sense to take a long view and acquire your own. The city has several tuxedo shops that will have you kitted out in style the next time you need to go to a formal function (or a Monte Carlo casino). Well-known for its affordable rentals, Zeller Tuxedos (495 Lexington Avenue, at 45th Street; 212-286-9786) also has an array of great tuxes for sale, including names like Dior and Lauren, for $350. Up your budget to $425, and you can don a Super 100's Fezza; retail prices for this micro-fine weave often start at $700.

Cross the Hudson, and you'll find even better deals at Barry's Formalwear (315 Monroe Street, Passaic, N.J.; 800-648-0116). Secondhand tuxedos, including brands like Ralph Lauren and Krizia, run anywhere from $70 to $160. Barry's also sells reasonably priced new tuxes, like a worsted-wool La Valiere for $199 or a new Super 100's Geoffrey Beene for $295.

Truly fearless bargain hunters will begin and end their search at Domsey's in Williamsburg, Brooklyn (431 Kent Avenue; 718-384-6000). This penguin's paradise has used tuxes anywhere from $20 to $40 in moderate to excellent condition. At these prices, you'll have enough left over to buy that Omega watch with the laser beam. Jod Kaftan

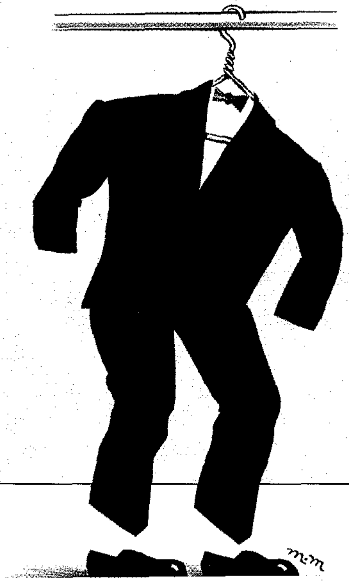
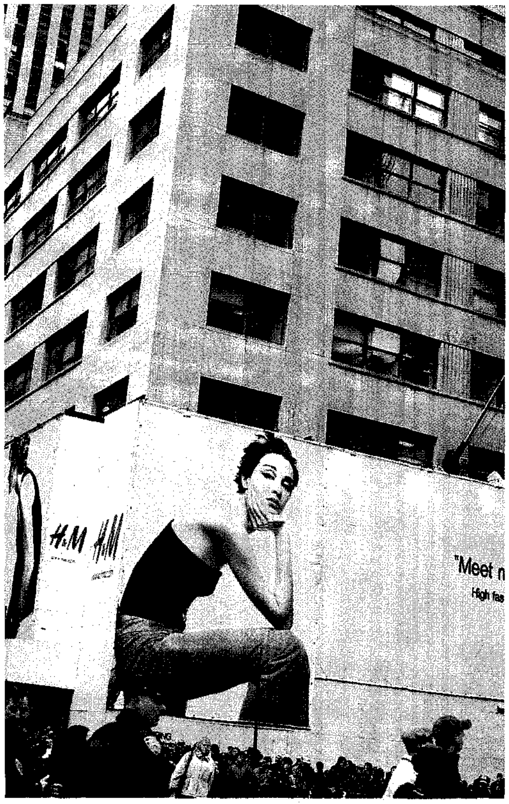


Illustration by Matthew Martin.

SHYAMA PATEL

Sweden Lowdown

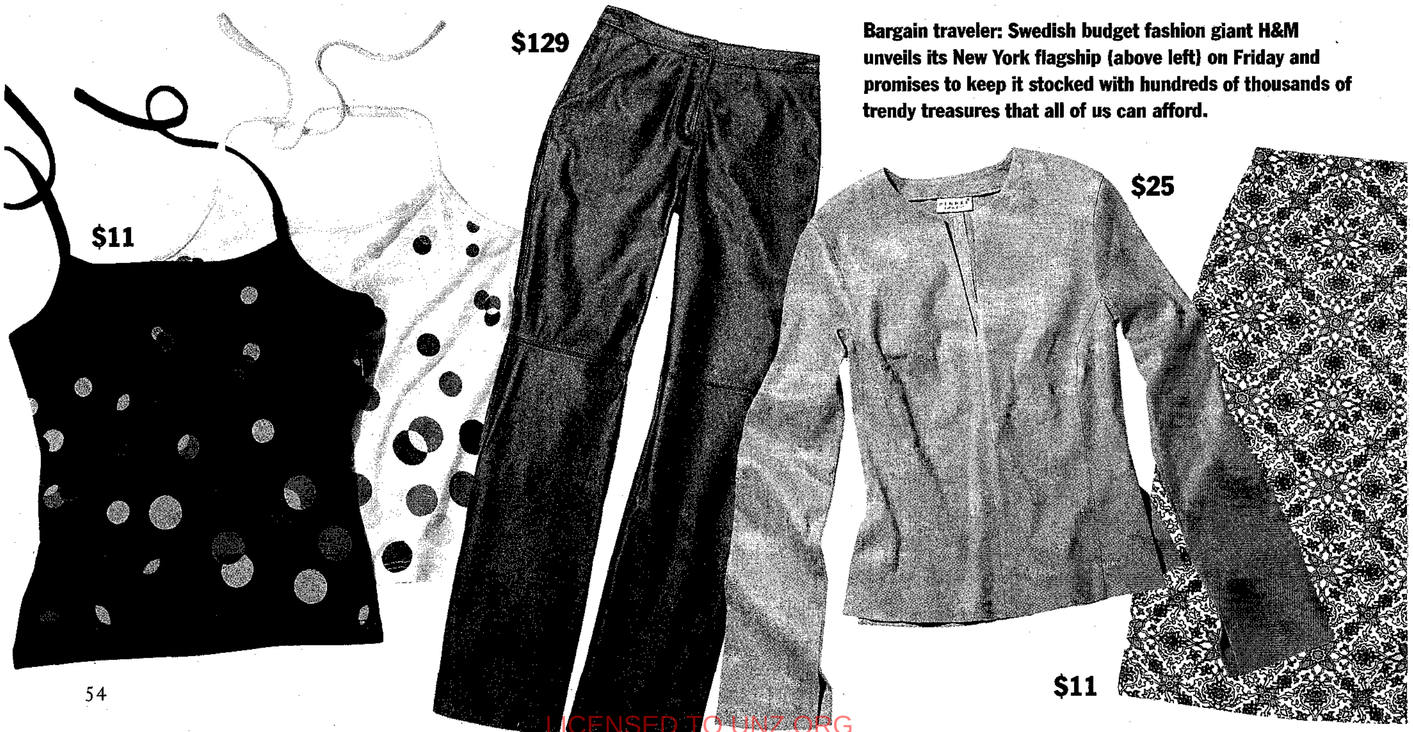
Opening huge: *Another giant-size Scandinavian store full of high-design deals? H&M is the Ikea of fashion—and there's* **no assembly required.**



EVERY SHOPAHOLIC HAS A CLOSETFUL of can-you-believe-this-bargain tales. My own favorite is that my millennium dress cost $30—and no, I didn't make it out of old curtains. I paid full retail price for the slinky three-quarter-sleeve number in a groovy, psychedelic orange print on a shopping spree at **H&M** in Stockholm last winter. I hauled it around India in a duffel bag, never suffered a single wrinkle, and trotted it out with a pair of swanky heels to mingle with hundreds of diamond-dripping revelers at a seaside fête in Goa on New Year's Eve. Starting this Friday, bargains like that one will be available Stateside: Veteran Swedish trend tracer H&M is gearing up to open its first U.S. shop—a massive, 35,000-square-foot space on Fifth Avenue at 51st Street, a stone's throw from Rockefeller Center.

Since launching in Swedish suburbia in 1947, H&M (originally called "Hennes"—Swedish for "hers"—and later "Hennes & Mauritz") has opened about 600 wildly successful stores across Europe. This year, it'll add four more in the New York area, including one in Herald Square. You'd think it would be a nightmare to weed through the 1 million-or-so items you're likely to find in H&M stores of this size, but the company has figured out how to keep shopping pleasantly simple. All stock is divided into "concept groups" targeting specific customers: The "RYD" and "Impuls" lines are for trend-obsessed teens (but bear in mind—that millennium dress was "Impuls," and I'm no teenager). For women, the "Clothes" group is similarly trendy but a tad more grown-up, "Hennes" means high-fashion look-alikes, and an "L.O.G.G." label indicates a classic. Men's clothes—which range from basic cotton khakis to nylon cargo pants and tie-dyed muscle tees—are similarly divided into categories, like "Conwell" for snazzy uptown duds and "Contemporary" for current fashion. Other concept groups cover maternity wear (that would be "Mama"), a plus-size line ("BiB," for "Big is Beautiful"), and underwear, beauty, and bath products (I'll admit, I'm already addicted to the $4.50 "lemongrass soufflé" body cream). In fact, all that's missing is the kids' stuff—but that, too, will be available at H&M's upcoming Palisades Center Mall branch in West Nyack, scheduled to open on April 6.

Bargain traveler: Swedish budget fashion giant H&M unveils its New York flagship (above left) on Friday and promises to keep it stocked with hundreds of thousands of trendy treasures that all of us can afford.



H&M is the S&B fiend's true soulmate—it's crammed with cheap, disposable thrills that won't leave you with a closet full of pricey one-season wonders when trends move on. A perfect, ultra-supple chocolate-brown A-line suede skirt for $59? A Liberty-inspired-print cotton sundress for $19? Looking at the prices, you may wonder how H&M makes any money. Besides selling about 300 million garments a year, the company has an incredibly efficient production formula: A team of 60 hip, young designers scouts trends everywhere from top international runways to flea markets worldwide (the result is often a bright, splashy jumble—this spring's zebra-print jersey dress embellished with glittery hot-pink flowers, for instance). Clothes are produced in any of 1,600 specialized factories in Europe and Asia (where H&M sends inspectors every year to check on working conditions). They're then delivered to stores in daily shipments—as little as 30 days after the first sketch. If a garment doesn't sell out fast (sometimes in as little as a few weeks), it's marked down to make space for newer pieces.

In fact, almost the entire stock at H&M stores changes monthly. I spotted a shelf full of $20 thick knit, cotton Martin Margiela–ish sweaters at a branch in Copenhagen last year. A half-hour later, I found only one left, and it wasn't my size. Buy-now-think-later is a way of life for just about everyone in Manhattan right now—but at H&M, where 99 percent of stock is under $100, you probably won't regret the impulse.

H&M, 640 Fifth Ave., at 51st St. (212-489-8777).

Picks of the Week

Jamson Whyte, a SoHo source for all kinds of Indonesian teak furniture and the necessary accoutrements—candle holders, bamboo table accessories, woven baskets, Indian brass sculptures and table linens, etc.—is clearing its warehouse stock at 50 to 75 percent off: Teak desks and dining tables are $400–$450, teak chairs are $50–$75, cotton-upholstered furniture is from $550, and assorted bamboo serving utensils are $4. *139 Charles St. (212-965-9405); A.E., M.C., V.; Fri.–Sun. 10–5; 3/31–4/2.*

French Connection's sample sale has a whopping 20,000 leftovers from the company's stock of sleek, affordable urban basics for men, women, and teens. Prices are up to 80 percent off: Dresses and sweaters are from $20, pants are $30, coats are from $40, and accessories are as little as $3 each. Women's sizes 2–12; men's sizes 28–38. *Parsons School of Design, 560 Seventh Ave., at 40th St.; A.E., M.C., V., checks; Mon.–Thurs. 11–7, Fri. 10–6:30; 3/27–3/31.*

Harry Kirshner & Son will send your favorite fur, leather, and woolen clothes to the same cold-storage facility as many of the best-known New York fur salons. The difference is they'll charge you at least 50 percent less than others will: It's a mere $25 a coat for storage, plus an extra $7 each for pickup in the Metro area. *307 Seventh Ave., near 27th St., Room 402 (212-243-4847); A.E., M.C., V., checks; Mon.–Fri. 9–6, Sat. till 5; 4/1–8/1.*

Tribeca Potters, a group of eight artists who produce pretty ceramic dinnerware and sculpture, is taking up to 60 percent off all leftover or slightly imperfect pieces during their studio sale: Mugs are from $5, serving plates are from $8, casseroles and pitchers are from $15, and masks are $100. *443 Greenwich St. (212-431-7631); A.E., M.C., V., checks; Mon.–Sun. 11–6; 3/31–4/16.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

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THEATER JOHN SIMON

Three-Quarter *Moon*

In 'A Moon for the Misbegotten,' a trio of great actors reveal the searing power of O'Neill's last play (even if one of them is somewhat miscast).

Roy Dotrice, Cherry Jones, and Gabriel Byrne in *A Moon for the Misbegotten.*

JAMES, EUGENE O'NEILL'S GUILT-RIDDEN AND DRINK-sodden elder brother, whom we first met in *Long Day's Journey Into Night,* makes his farewell appearance in **A Moon for the Misbegotten** (1943). Haunted by having caused the death of a baby brother and believing himself forever unforgiven by his beloved and loving mother, he frittered himself away as a minor actor in his father's company, boozing and wenching. He gave up the bottle while tending to his mother during her final illness in California, but hit it all the harder after she died. While bringing her coffin back east, he had a drunken orgy with a prostitute on the train, increasing his self-hatred. He died in his forties in a sanitarium, unvisited by Eugene, who, twenty years later, wrote this expiatory play.

Yet the protagonist of *Moon* is not so much James as Josie, the fictional daughter of a real-life pig farmer, John Dolan, an O'Neill tenant. Josie is the woman Eugene would have wanted for himself but invented for James: part virgin, part whore; part big-breasted earth goddess, part tenderhearted mother surrogate; recognizably a figment too good to be true. But thanks to O'Neill's artistry, she is true enough to be a riveting character when incarnated by the right actress.

Who, though, is such an actress, described as five feet eleven inches, 180 pounds, "with large, firm breasts, her waist wide but slender by contrast with her hips and thighs," with "black hair as coarse as a horse's mane," and "more powerful than any but an exceptionally strong man," yet not a bit mannish, but "all woman"? Of several Josie embodiers, Salome Jens (1968) and Colleen Dewhurst (1973) came closest. Wendy Hiller (1957) must have been all wrong, as Kate Nelligan (1984) decidedly was.

And what of the incumbent, Cherry Jones, who has the requisite "small nose" and "high cheekbones" and not much of the rest? She is, however, a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. But is she Josie Hogan? She is tomboyish, powerful, and luminous, but there is also a girlish refinement, a lack of rough-hewnness. And the big bosom is lacking, for all the generous heart within it. Yet she is O'Neill's virgin pretending to be a slut; she is the angel of absolution, the voice of the pardoning mother. And hers, too, the sweetly cradling arms in that one moonlit night of confession and forgiveness—the one pure, platonic spurt of love either she or James will ever experience.

As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body, whom we watch superbly enact the painful rites of a redemption as his flesh visibly wastes away. Like Miss Jones's, Byrne's acting is replete with illuminating detail, quick in seismic mood shifts, full of contradictory impulses chasing each other like a kitten its tail. And the two actors rise sublimely to that great night scene, a secular Pietà, with the dawn bringing purification but also a parting forever.

And then there is farmer Phil Hogan, the hard-drinking, rascally father, sarcastic and pugnacious yet loving underneath, with whom Josie is locked into a comical sparring match and insult contest but also into abiding affection. The wonderful Roy Dotrice may be just a shade too leprechaunish, but who can quarrel with a performance so vibrant with venal roguery and sheepish love?

Just how good is this last completed work of the author's? Walter Kerr thought it O'Neill's best, but Eugene himself came to loathe it, and other worthy opinions cover the entire spectrum between. Unquestionably, O'Neill's language was always problematic, his humor often merely grotesque, his characters at times too maniacally oscillating between wounding and apologizing, spite and remorse. But there is also a meatiness, a tenacity of grip, and, finally, a grandeur, which this production captures.

Eugene Lee's set may be a bit boulder-happy, but Jane Greenwood's costumes, ranging from austere to drab, Pat Collins's moon-drunk lighting, and Daniel Sullivan's detailed yet unfussy direction all confidently hit home.

Photograph by Eric Y. Exit

KENNETH LONERGAN EARNED HIS THEATRICAL stripes with *This Is Our Youth* and cinematic ones with *Analyze This*, but with **The Waverly Gallery**, he seems to be bucking for demotion. Like *Youth,* the play appears to contain autobiographical elements, but here the subject is eld. Gladys Green is, like the Village art gallery she runs (into the ground), on her last legs. The gallery now harbors chiefly one rather self-deluded artist, Don, who also lives there, and garners no customers. Stumbling into senility, Gladys is albatross enough for three necks: that of her exasperated daughter, Ellen; that of her bewildered son-in-law, Howard Fine; and that of her excruciated grandson, Daniel, who, being also her next-door neighbor, is stuck with shepherding her around . . . as well as having to deliver the play's less than sparkling narration.

Senility, here further furbished with near-deafness and a recklessly mismanaged hearing aid, has its grimly comic side, though the laughs it elicits tend to come from the wrong side of the mouth. And as the play turns gradually darker, Lonergan can't find the right accents for the transition, or any novel insight by way of conclusion. We know that old age can be hell for both the person bearing its burden and those to whom he or she becomes a burden. But we get to know too little about the characters here to become truly involved. Why, for instance, can't the seemingly not impecunious Fines find a nice old-age home for Gladys?

Eileen Heckart compellingly conveys the impairments of senectitude: the spotty mind, wayward hearing, croaking voice, and shuffling walk. Admirably, she manages to make Gladys as likable as she is irritating. Maureen Anderman and Mark Blum are just fine as the nerve-frayed Fines, and Anthony Arkin makes the most of the touchingly foolish painter. As Daniel, Josh Hamilton struggles valiantly to keep his eroding patience under at least partial control. Still, unaided by Scott Ellis's pedestrian direction, the play lurches into extinction like a car running out of gas.

VICTOR, A HEMINGWAY-WORSHIPING AMERICAN millionaire gourmet and early retiree, owns a Paris restaurant solely for his private use. But Hemingway has just died, and Victor's mistress has just walked. Victor resolves to starve himself in his restaurant, whose devoted staff vies to save him with great cookery. Such is the absurdist premise of Michael Hollinger's **An Empty Plate in the Cafe du Grand Boeuf**, which John Rando has neatly directed. Michael McCormick, Matt Stinton, and Nance Williamson act well, Jonathan Freeman and Annie Golden overact, and George Wendt doesn't act at all. The dishes we *don't* see sound better than the play we do.

John Simon's 1997–2000 reviews are available at **newyorkmag.com**.

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ART MARK STEVENS

Built for Comfort

'Sanitation' aside, amid all the pop effluvia and Internet art at the 2000 Whitney Biennial, there's a sense not of anger but of ease.

THE HANS HAACKE WORK CALLED *SANITATION*—which likens Mayor Giuliani's attack last fall on the Brooklyn Museum to the Nazi assault upon "degenerate" art—inspired most of the advance buzz for the **2000 Biennial Exhibition** at the Whitney Museum. In other words, the air of flatulent mediocrity that surrounded the "Sensation" show still lingers in the New York art world. The Haacke work is really nothing more than an ordinary bit of radical political rhetoric that no serious audience should waste time arguing about. But the quarrel is irresistible to both the left and the right because the arguments are so easy to make and create among those in heat such exalted feelings of self-righteousness (fighting for truth, justice, and your American way is more stimulating than discussing art). The actual work consists of a darkened room containing twelve garbage bins. Around a version of Jasper Johns's *Three Flags* in which one of the flags is drooping, we see six quotes from Giuliani and right-wing critics of the Brooklyn show emblazoned on the walls in Nazi script. The First Amendment, framed, lies fallen on the floor. The ear picks up the distant sound of jackboots. Get it? *Sanitation* succeeds in making New York politics seem important and the Holocaust trivial.

The Haacke piece does not represent the larger show. Like the large survey of contemporary art now at P.S.1, this Biennial actually contains little angry political art about fascists, racists, or sexists; nor is there much spiky X-rated material. Six curators from different regions of the country, led by the Whitney's director, Maxwell L. Anderson, jointly selected the work. (The curators are Michael Auping, Valerie Cassel, Hugh M. Davies, Jane Farver, Andrea Miller-Keller, and Lawrence R. Rinder.) You might guess that a show selected by six different people would appear discordant, reflecting a clash of outlook and taste. Not at all. The work is certainly varied, but compared with other Biennials, this show is strangely uniform in outlook. The installation appears clean and tidy. The wall labels are inviting and cheerful. The best word I can find to describe the 2000 Biennial Exhibition is *comfortable*.

What creates this impression of ease? It comes from artists working smoothly and fluently—that is, comfortably—with the various conventions that have dominated art in the past two decades. Conventions that are by now old and well understood. Even the political fires in art have dimmed. This results in work that is studied, knowing, self-conscious, mannered, and academic. Little new ground is broken in this exhibit, and few chances are taken. To begin with the painting in the show—well, there is very little painting per se, for it's taken for granted among many artists that painting as traditionally understood no longer captures our contemporary reality. It's also taken for granted that an artist must "challenge the conventions of painting." That, paradoxically, is now the ruling convention in painting. After more than a century of such challenges, however, there is not much authority left to subvert.

As a result, many artists turn to eccentric means and methods in order to create an illusion of originality. Instead of paint, Vik Muniz uses wet chocolate as his medium, with which he makes versions of old masterpieces; he then photographs the results. (Sporting with the old masters is another hoary convention.) Ghada Amer uses thread to create her delicate lines; Al Souza fashions an image from thousands of puzzle pieces. Numerous artists in the past twenty years have tried to take

Lost in the supermarket: A still from Doug Aitken's *Electric Earth* (1999).

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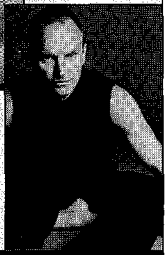
WOMEN'S HEALTH SYMPOSIUM "Skin and Bones" presenters include, Susan Taylor MD, Susan Thys-Jacobs MD, Nicholas Mezitis MD. Tuesday, April 4, Registration, 11:30 a.m; Program, Noon to 2:30. Registration fee of $25 includes gourmet boxed lunch. RSVP to 212.523.5162. Roosevelt Hospital, 1000 Tenth Avenue at 59th Street, 2nd Floor Conference Center.

WAR

WOMEN AT RISK

WOMEN AT RISK with mixed cases at Columbia Presbyterian Medical Center announces its spring symposium, "More Than Mammograms and Pap Smears: A Broader Focus on Women's Health." Monday, April 3rd from 5:30 to 8:00 p.m. at The Lighthouse, 111 East 59th Street. Topics to be presented by leading medical experts include heart disease, colon cancer, depression and anxiety disorders. Free admission, reservations required, call 212.305.4486.

VH1 DIVAS 2000, a Tribute to Diana Ross will be a star-studded salute to the Motown legend. The two-hour concert event will take place at the Theater at Madison Square Garden in New York City and air on VH1 on Tuesday, April 11 at 9:00 p.m. (ET/PT). The Diva herself, Diana Ross, is scheduled to appear with Mariah Carey, Faith Hill and Donna Summer.



VH1 gives the guys a chance. Sting, Backstreet Boys, Tom Jones, D'Angelo and Enrique Inglesias are among the superstars who will challenge the Divas at their own musical game when the VH1 special "Men Strike Back" premieres Tuesday, April 18 at 9:00 p.m. (ET/PT).

VH1

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RIHGA ROYAL Easter at the RIHGA Royal, midtown Manhattan's only luxury suite hotel, celebrates the holiday with a quartet of choices: Easter Brunch in the Majestic Penthouse where The RIHGA Royal Bunny Rabbit welcomes guests, Easter dinner in the hotel's 3-star Halcyon Restaurant, Family Dining in-suite or a Halcyon dinner in your home (an Easter dinner prepared and packed with all the trimmings). For information and reservations call 212.468.8888.

SUMMER ENTERTAINING FAIR Join New York Magazine on May 15th at The Lighthouse at Chelsea Piers, Pier 61, for our annual Summer Entertaining Fair. Sample summer favorites from celebrity chefs, with special guest Lidia Bastianich from Felidia restaurant. A complimentary shuttle will run from The Lighthouse to Penn Station all evening. To purchase tickets, send a check for $35 payable to New York Magazine: New York Magazine, Attn: Promotion Department, 444 Madison Avenue, New York, NY 10022. Tickets will arrive by mail. Tickets are $40 at the door.

RECENT happenings

RUNWAY FASHION SHOW

New York Magazine and Macy*s Herald Square teamed up for a runway fashion show highlighting the key looks for spring. Over 350 New York Magazine readers and Macy*s customers arrived on March 9th for the show hosted by television personality and weather guy Dave Price from Fox 5 (*Good Day New York*). One lucky attendee won a fabulous 6-day/5-night getaway to the Cayman Islands courtesy of the Cayman Islands Department of Tourism. A fabulous time was had by all!

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NEW YORK RESERVATIONS

brunch

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160 Central Park South
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A "chic cafe" with a splendid view of the park is a delightful spot for Sunday Champagne brunch. Start with a glass of Champagne, enjoy the magnificent display of fresh seafood, vegetables, salads, cheeses and fruits with your choice of entree served a la carte. Top your palette with the dessert buffet from our renowned Pastry Chef Loic Vince. (Zagat Survey describes "a sensational brunch".) Served Sundays 11:00 am - 3:30 pm. Call for reservations and information. All major credit cards accepted.

MARKETPLACE IN THE SKY THE RIHGA ROYAL
151 West 54th St
(bet. 6th & 7th aves)
468.8888

Marketplace in the Sky aptly describes Sunday brunch at The RIHGA Royal Hotel. Perched 54 floors above midtown with commanding views of Central Park, the Hudson River and the Manhattan skyline, the bounty of the markets are placed before you. From the butcher's shop to the seafood stalls, the produce market, the diary and patisserie, the choices are practically endless. Seatings for brunch are at 11-11:30 am, and 1:30 p.m. Call for reservations and information. All major credit cards accepted.

WEST 63RD STREET STEAKHOUSE
44 West 63rd St
(bet. Broadway & Columbus Ave)
246.6363

One of New York's most elegant dining rooms with stunning views of Broadway and Lincoln Center, offering an extensive breakfast buffet of fresh breads, pastries, smoked fish, yogurts, cereals, meats, cheeses, fresh and dried fruits, eggs, french toast and more. Visa, Mastercard, Discover, American Express and Diners Club are accepted.

Kenneth Chen

Jackson Pollock one step further. In this show, Chakaia Booker makes a writhing, all-over image from tire rubber. Ingrid Calame traces the stains on city streets, then puts the imagery into a picture on the wall that also spills onto the floor. Some of the most sophisticated painters in the Biennial are involved in elaborate endgames, hermetic researches into the far reaches of picture-making. Richard Tuttle's arrangements of colored shapes on plywood are a kind of endgame that also looks like a beginning—an exploration of first principles.

Outside painting, the conventions are just as familiar. One could be described as "Aren't artists wild and crazy? Can you *buh-lieve* what he/she made?" Most recent Biennials have included a full-size vehicle of some kind, which always arouses the sort of gasp one hears when the elephants appear in *Aida*. This time, there's a delightful 1963 MG, which Kim Dingle has transformed into a pink girlmobile; froufrou lace decorates the hubs. Most recent Biennials have also included the work of eccentric tinkerers, who doodle their art from trinkets and pop effluvia. Sarah Sze presents what the curators liken to a household gone haywire: Spoons, safety pins, little magnifying glasses, plants, and endless bits of junk rise into the air like a Rube Goldberg contraption without the plot. There is less autobiographical art than usual in the show, but what there is looks fairly routine. Often, confessional art actually seems oddly impersonal and bland—almost interchangeable with anyone else's confessional art—because the eye sees only the common conventions of autobiography that dominate the individual artist. In art, the personal can quickly lose its personality.

No convention is more important today than that of the Dada gesture, in which the artist finds some eccentric, magical, and memorable way to evoke various social truths. The conversation piece of this Biennial is Yukinori Yanagi's *Study for American Art—Three Flags*. Taking the same iconic image employed by Haacke, Jasper Johns's *Three Flags*, Yanagi has turned it into an image made of sand. For an ant farm. The ant critics burrow into the American icon, bringing it down to earth.

As at P.S.1, much of the work in this Biennial is based on video and the new technologies. The curators have included nine Internet artists in the show. (You can review their sites by going to www.whitney.org.) No doubt extraordinary effects will soon emerge on the Internet, although my own surfing did not turn up much beyond a sort of dabbling, superficial playfulness. (But I liked the one-liner from Mark Amerika's Grammatron site: "I link therefore I am.") The show also contains many films and video projects, including some that are presented in the museum's theater. The worlds of moviemaking and the visual arts are obviously mingling. In *Fervor,* the Iranian émigré Shirin Neshat—who also has an astonishing work called *Rapture* at P.S.1—contrasts the veiled, private longing of a couple with a loud and public Islamic gathering. More than most contemporary artists, Neshat has an eye for form. Her use of blacks and whites is at once severe and lush, vividly evocative of the tensions in Islamic society.

It is in the technological sphere that this Biennial often seems least convention-bound. Many artists use technology in a seemingly primitive way, opening paths of meaning apart from the slick razzle-dazzle of pop culture. Krzysztof Wodiczko—a Polish-born artist deeply concerned, as many immigrants are, with the problems of communication—has built an armature of screens and microphones that you can wear; at the sound of your voice, screens (in which you can talk to images of yourself) emerge on either side of your head like the spreading of an awkward angel's wings. In *BimBam,* Dara Friedman displays two images, which have the rich graininess of old film, that depict a woman repeatedly opening and slamming a door. The sound of the slam is not in sync with the action, and the images themselves are turned sideways. This establishes a kind of elegant formal distance. Yet the piece also has great emotional force. The viewer waits for the sound of that slam, as one waits for the pain after a lover's slap.

Doug Aitken has made music videos, so he knows his way around razzle-dazzle. In his large four-room video installation, however, he transcends the platitudes of pop culture. *Electric Earth* is a beautifully bleak nocturne built around a solitary figure who dances to the discordant tune of the city. The city at night is a great subject of modern culture, of course, the realm of Dostoyevsky, Hopper, and *film noir.* Aitken advances the subject by looking past the conventions of art and history to what the actual experience of the empty city streets is now like. He seems to recover our lost, in-between spaces—such as a parking lot, for example, with an abandoned supermarket cart. He knows the dead radiance of fluorescent light in an empty store at 3 A.M. He hears the sounds that we hear but do not acknowledge, such as the techno-gagging of a Coke machine rejecting a crumpled dollar bill or the *chuck-chuck* of a digital gasoline pump. *Electric Earth* provides that shock of recognition, which is finally the only shock that really matters in art. ■

Mark Stevens's 1997–2000 reviews are available at **newyorkmag.com**.

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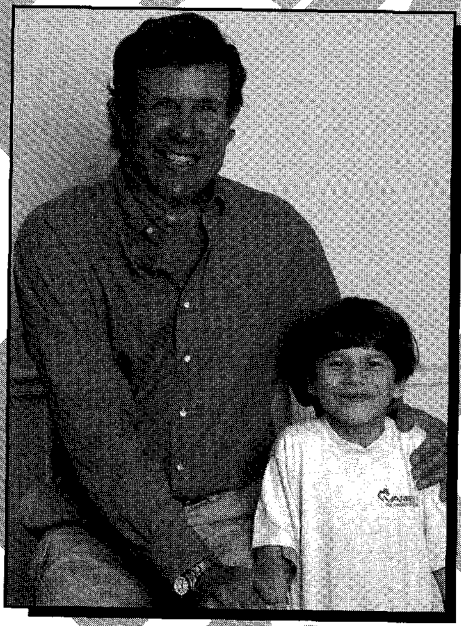

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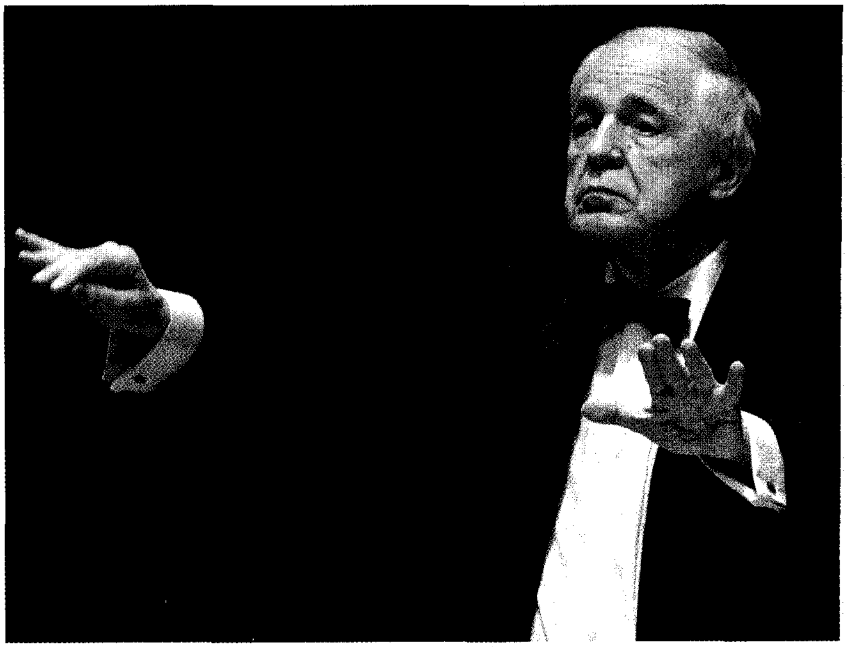
PETER G. DAVIS

Modern Man

In a series of superbly conducted performances with the London Symphony Orchestra, Pierre Boulez persuasively made the case for twentieth-century music.

FOR **Pierre Boulez**, WHO HAS JUST TURNED 75, THE hard battles have been won. Or so it seemed as the composer-conductor presided over a series of challenging concerts at Carnegie Hall with the London Symphony Orchestra earlier this month. The hall was filled to hear four programs of Boulez specialties, tough twentieth-century scores that never coddle lazy ears. The reception was enthusiastic, and needless to say, the performances were spectacular: When it was all over, the orchestra played "Happy Birthday to Pierre," Isaac Stern came onstage to present the conductor with a floral tribute, and Boulez got a standing ovation that must have made him feel as celebrated and beloved as a fourth tenor.

Each program followed a similar plan: a commissioned piece by an established younger composer who works in a rigorous idiom that has Boulez's blessing; a score by Boulez himself or one of his contemporaries, today's grand old men and scarred veterans of the mid-twentieth-century music wars; and a work from the early 1900s, revolutionary and forward-looking in its day but now an accepted repertory classic. The message of this musical history lesson was clear. Serious composition during the past century, Boulez tells us, has been a process of organic, unified stylistic evolution as each new generation builds on the work of the previous one. What was once thought difficult and unpalatable will sooner or later be absorbed into the mainstream. And as long as Boulez is arguing this point of view, whether through his immaculately prepared and stunningly played performances or with his equally dazzling verbal rhetoric, one can almost believe he's right.



The Pierre principle: Boulez leading the London Symphony Orchestra at Carnegie Hall.

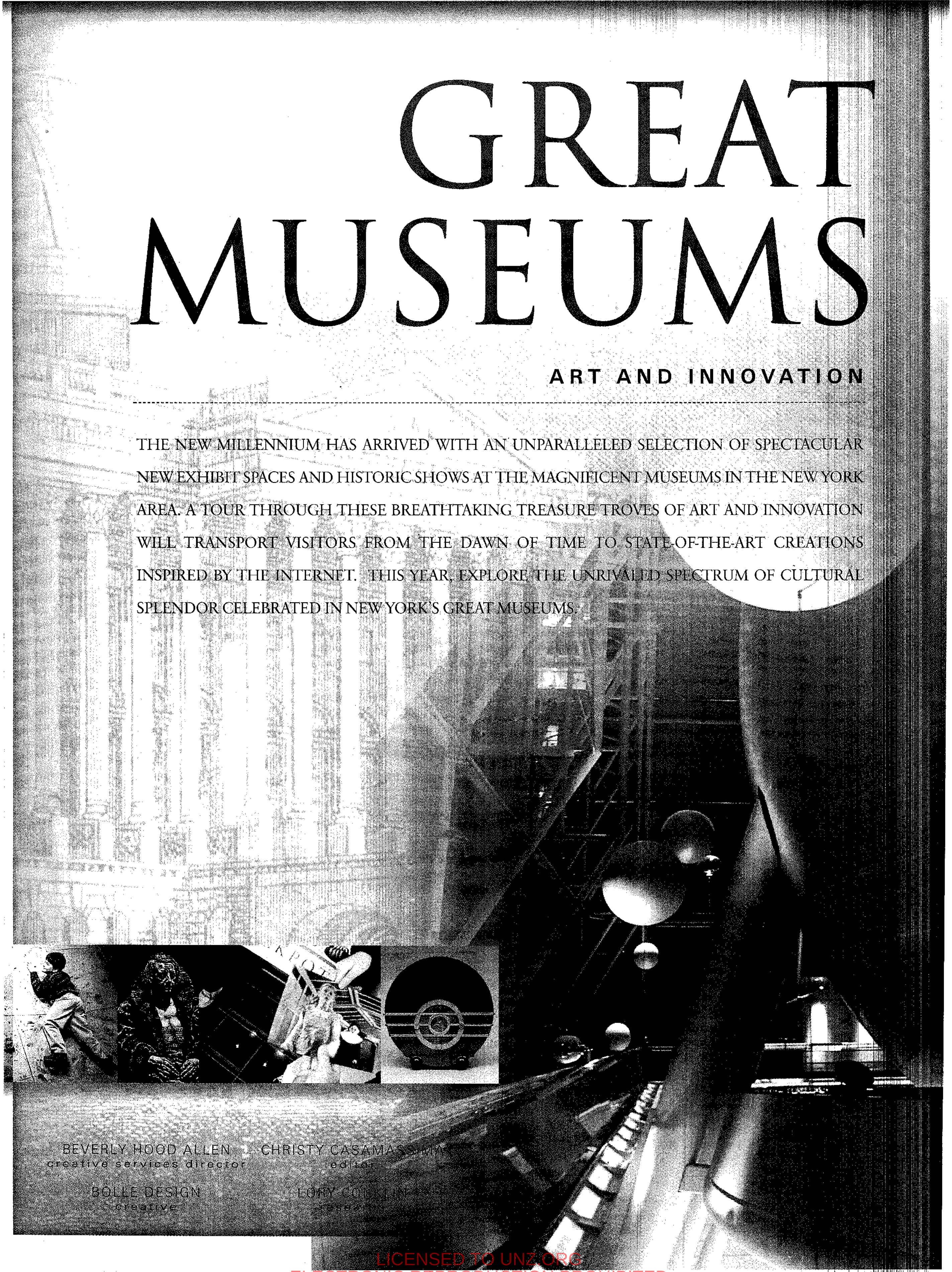
Photograph by Steve J. Sherman.

New-millennium reality, however, suggests otherwise, and the ideology of style that Boulez has always advocated has by now all but collapsed in postmodern ruins. Perhaps the unforgivingly earnest composers Boulez promotes will indeed prosper and eventually emerge as the major creative geniuses of our time. For now, though, diversity rules the larger global scene, and composers of all stylistic persuasions are reveling in their freedom. As with the music of any age, most of what they produce is instantly disposable, but at least today's practitioners have an openness and vitality that their predecessors never had back in the fifties when young Boulez and his colleagues were preaching their rigid dogma. In any case, the only new score played at the Carnegie Hall concerts to capture my imagination was Olga Neuwirth's *Clinamen/Nodus*, a compelling musical journey from chaos to clarity in which technical wizardry and mad abandon gleefully collaborate.

It's ironic. While Boulez has always occupied the aesthetic high ground, the great father figures of the past century, the composers whose music he conducts so incomparably, might well have had more sympathy for today's freewheeling compositional trends. After all, none of them hesitated to be inconsistent if that served an expressive purpose. During his long life, Stravinsky wore many masks, Mahler was reviled for his stylistic impurities, and even Schoenberg broke his own rules by introducing tonal elements into his late scores.

Perhaps Boulez has by now forgiven them their sins, to judge from the superb performances he gives of their greatest works. Few other conductors find more magisterial tragedy in Mahler's Sixth Symphony, crushing dramatic power in Berg's *Three Pieces for Orchestra*, or prancing wit and pungent sonority in Stravinsky's *Pétrouchka*. It's lucky for us that Boulez the fiery young polemicist has grown up to be Boulez the mature master musician. ■

Peter G. Davis's 1997–2000 reviews are available at **newyorkmag.com**.



GREAT MUSEUMS

ART AND INNOVATION

THE NEW MILLENNIUM HAS ARRIVED WITH AN UNPARALLELED SELECTION OF SPECTACULAR NEW EXHIBIT SPACES AND HISTORIC SHOWS AT THE MAGNIFICENT MUSEUMS IN THE NEW YORK AREA. A TOUR THROUGH THESE BREATHTAKING TREASURE TROVES OF ART AND INNOVATION WILL TRANSPORT VISITORS FROM THE DAWN OF TIME TO STATE-OF-THE-ART CREATIONS INSPIRED BY THE INTERNET. THIS YEAR, EXPLORE THE UNRIVALED SPECTRUM OF CULTURAL SPLENDOR CELEBRATED IN NEW YORK'S GREAT MUSEUMS.

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creative services director

CHRISTY CASAMASSIMA
editor

BOLLE DESIGN
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LORY CONKLIN
associate

THE AMERICAN MUSEUM OF NATURAL HISTORY

Travel beyond the solar system. Marvel at the natural world on an outdoor terrace. Encounter fighting dinosaurs. From the Big Bang to the butterfly, the American Museum of Natural History will transport you on an exciting journey of discovery.

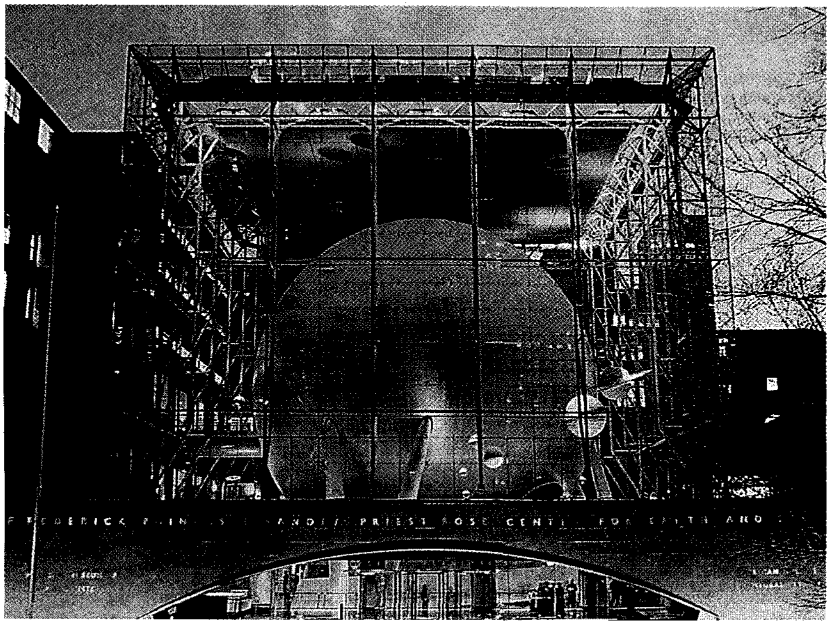
THE UNIVERSE

Rose Center; The Ecosphere

The spectacular *Frederick Phineas & Sandra Priest Rose Center for Earth and Space* opened in February at the Museum and has become an overnight hit of intergalactic proportions. The bold facility features the magnificent Hayden Sphere, which appears to float in a gleaming cube of glass, and houses the completely new *Hayden Planetarium*. Here, for the first time ever, you can revel under New York's clearest starry sky and "fly" through a virtual re-creation of our universe that is breathtaking and scientifically accurate. The inaugural Space Show blasts off with Tom Hanks as narrator in an unforgettable virtual odyssey past planets, through our Milky Way, into the Orion Nebula, into deep intergalactic space, and back to Earth through a black hole.

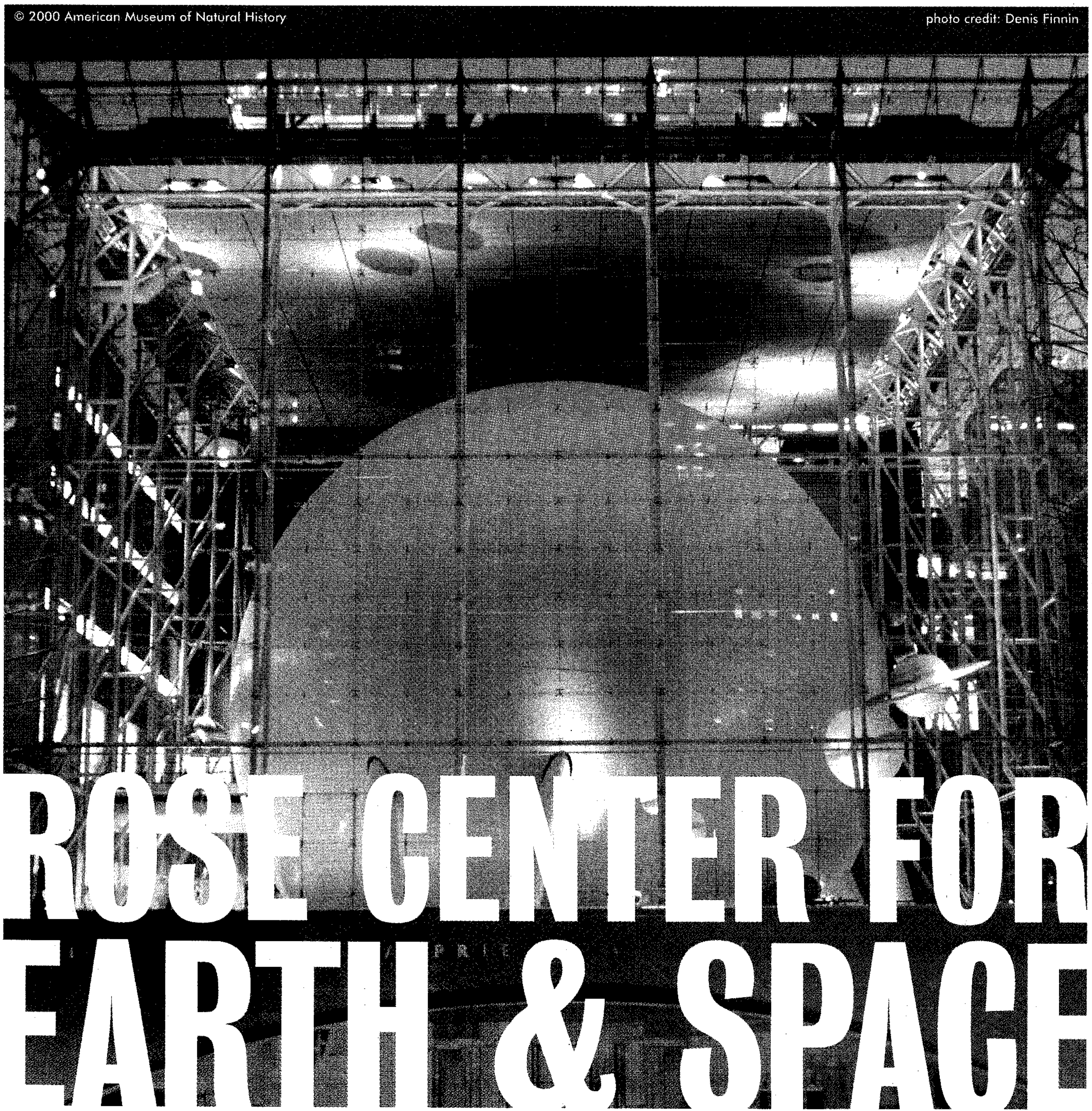
On the frontier of scientific discovery, the Rose Center also delivers the latest astronomical data and concepts with its *Dorothy and Lewis B. Cullman Hall of the Universe*, a vibrant hall underneath the Sphere that illuminates the stunning discoveries of modern astrophysics; the Scales of the Universe, a walkway that hugs the glass cube and explores the vast range of size in the cosmos; and the *Harriet and Robert Heilbrunn Cosmic Pathway*, a spiraling ramp that orbits visitors through 13 billion years of cosmic evolution. When you visit, take the subway to the newly renovated 81st Street station, decorated with colorful animal mosaics and fossil reproductions; grab a bite in the new 450-seat food court, with offerings from quesadillas to salads; and browse through the new Museum shops. Later this spring, you can enter the Museum and the Rose Center through a beautiful new glass-enclosed Columbus Avenue entrance.

Rose Center for Earth and Space



A visit to the spacious new Arthur Ross Terrace this spring will bring you back to Earth after a journey through the Rose Center. Relax in this free one-acre outdoor public space, where fountains, plantings, and lights are laid out in the shape of the constellation Orion.

If it's music you're after, the Museum has launched a new Friday night series in the Rose Center. Enjoy the dramatic space and stellar exhibits at twilight with the accompaniment of jazz or world music at no extra cost; a cash bar and light fare are also available.


ROSE CENTER FOR
EARTH & SPACE

© 2000 American Museum of Natural History

photo credit: Denis Finnin

DON'T MISS THE SPACE SHOW
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AMERICAN
MUSEUM OF
NATURAL
HISTORY

FOR SPACE SHOW TICKETS, CALL 212·769·5200 OR VISIT WWW.AMNH.ORG

The exhibition of the season is the thrilling *Fighting Dinosaurs: New Discoveries from Mongolia*. Opening May 19, the show features one of the most renowned fossil finds in the world, the "Fighting Dinosaurs." Never before displayed in North America, this specimen reveals a fierce velociraptor in mortal combat with a plant-eating protoceratops. Other never-before-seen specimens from the Gobi Desert will also be displayed. Museum-goers should also catch *Body Art* and celebrate cultural invention and individual artistry before it closes on May 29.

AMERICAN MUSEUM OF NATURAL HISTORY
Central Park West at 79th St.
Call 769-5100 for information and 769-5200 for tickets, or purchase them online at www.amnh.org.
Hours: Sun. to Thurs. 10 a.m. – 5:45 p.m.; Fri., Sat. 10 a.m. – 8:45 p.m.

WHITNEY MUSEUM OF AMERICAN ART

2000 Biennial Exhibition

"This country's most important contemporary art exhibition"
The Wall Street Journal

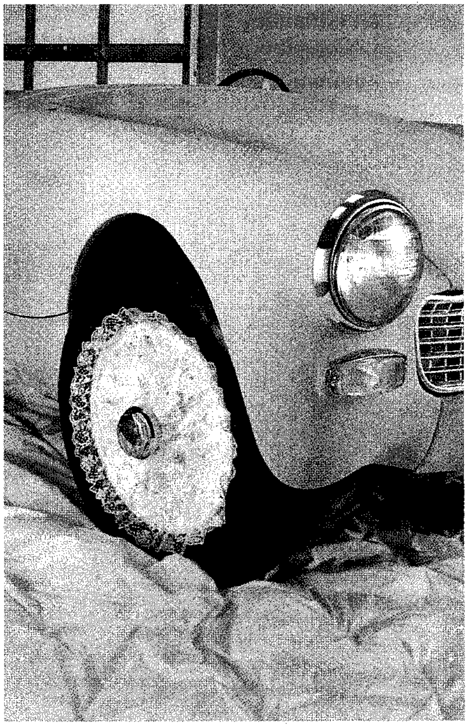
The Whitney Biennial presents the latest developments in American art – new art forms and the artists who create them. Through this world-renowned series of exhibitions, the Whitney Museum has become a preeminent arbiter of emerging art trends, and a committed advocate for new artistic ideas.

The list of artists from past Whitney Annuals and Biennials reads like a greatest hits list of American art, including Edward Hopper and Georgia O'Keeffe, who were in the Whitney's inaugural contemporary art survey in 1932. The *2000 Biennial* is the 70th in a series that has featured the early works of such future stars as Mark Rothko (1945), Jasper Johns (1959), William Wegman (1973), Robert Mapplethorpe (1981), Cindy Sherman (1983), and Keith Haring (1983).

The *2000 Biennial* occupies three floors of the Whitney's landmark Madison Avenue Breuer building, with additional installations in the Lobby, at the restaurant, on the sidewalk along Madison Avenue, and on the exterior facade of the Museum itself. The works in the exhibition comprise a wide range of media – painting, sculpture, photography, video, a full cinematic screening program and, for the first time in a Whitney Biennial, Internet art.

Another first for the *2000 Biennial* is the Biennial audio guide, which is free with admission. Entitled "Biennial Voices", the guide features state-of-the-art, hand-held UP3 players through which Biennial artists speak for themselves about their own work.

The *2000 Biennial Exhibition* will be on view through June 4th, 2000.



2000 Biennial Exhibition;
Kim Dingle, 63MGME, 1999

On Permanent View:

Art in America from Hopper to Pollock

The Whitney Museum holds the largest public collections of works by Alexander Calder, Edward Hopper, Reginald Marsh, Agnes Martin, and Ad Reinhardt, and some of the finest examples of paintings by Georgia O'Keeffe, Milton Avery, Jasper Johns,

1932 GEORGIA O'KEEFFE

1959 JASPER JOHNS

2000?

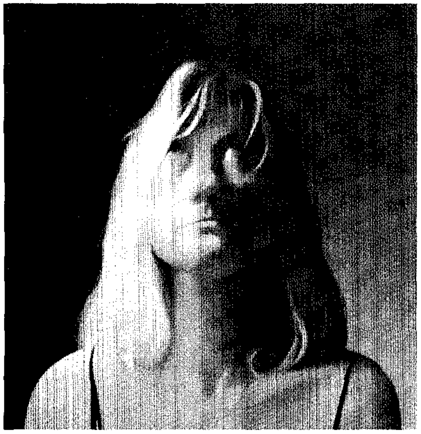
WHITNEY

THE ART OF DISCOVERING AMERICAN ART

2000 BIENNIAL

WHITNEY MUSEUM OF AMERICAN ART

Madison Ave. at 75th St. www.whitney.org March 23 - June 4, 2000 1-877-Whitney



2000 Biennial Exhibition;
Lisa Yuskavage; "True Blonde at Home", 1999

and Jackson Pollock, among many others. Now that the Whitney has dedicated permanent exhibition space to the display of highlights from this incomparable collection, these beloved icons of American art are on view year round.

Looking ahead, the Whitney will be presenting major retrospectives of the work of Alice Neel, Barbara Kruger, Edward Steichen, and Sol LeWitt.

New this Spring: Thursdays with a Twist

Thursday evenings at the Whitney now have a twist. After viewing the *2000 Biennial*, enjoy cocktails and live music – from jazz to swing to new sounds – in the Whitney's beautiful Sculpture Court. Admission is pay-what-you-wish from 6 to 9 pm, and all the current exhibitions will be open for viewing.

WHITNEY MUSEUM OF AMERICAN ART
945 Madison Ave. at 75th St.
570-3676; www.whitney.org
Hours: Tues., Wed., Fri., Sat., Sun. 11 a.m. – 6 p.m.; Thurs. 1 – 9 p.m. Closed Mon.

THE METROPOLITAN MUSEUM OF ART

From Paris when it sizzled to the innovative design world of pre-war America, from treasures of the ancient world to delicate works of the Far East, The Metropolitan Museum offers an exciting range of exhibitions and new galleries this spring.

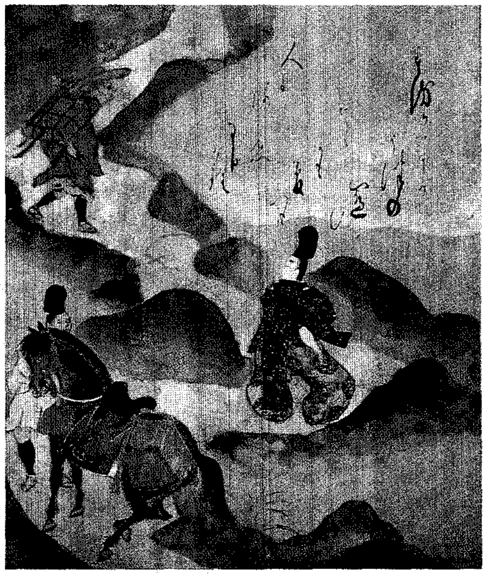
Picasso, Matisse, and Chagall were among the many artists who lived and shared ideas in Paris, igniting the development of modern art. *Painters in Paris: 1895-1950* offers more than 100 masterpieces of Fauvism, Cubism, and Surrealism that were collected privately and later acquired by the Met. This exhibit reveals the vitality of the city and the relationships between the artists who so profoundly shaped the art of their century.

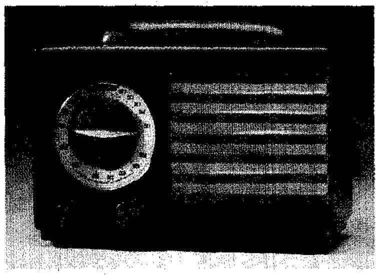
Drawing on the strength of a renowned collector, the Met presents *Masterpieces of Japanese Art from the Mary Griggs Burke Collection* (through June 25). Works from 3000 B.C. to the Edo period (1615-1868) reflect Japanese tastes as well as artists' traditions adapted from other cultures, and comprise this remarkable collection, the most comprehensive outside Japan.

Six hundred spectacular sculptures, bronzes, terracottas, and works in precious metals return to view April 5 in the New Cypriot Galleries, the completion of which marks the second phase of a total renovation and reinstallation of the finest collection of Greek and Roman art in the Western Hemisphere.

Clean lines and geometric shapes abound in *American Modern, 1925-1940: Design for a New Age*, opening May 16. Forty creative pioneers who shaped modern design in America – including Isamu Noguchi and Eliel Saarinen – will be featured in this viewing of the John C. Waddell Collection, a major promised gift to the Metropolitan of furniture, appliances, posters, textiles, and more.

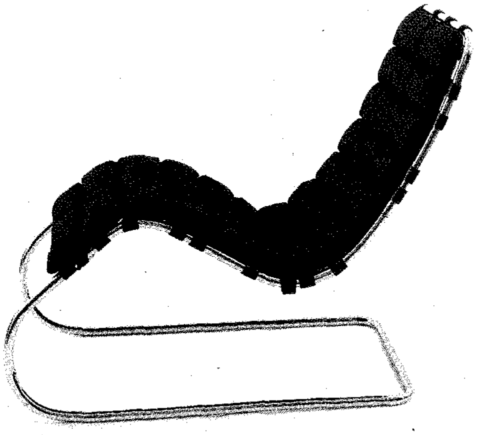
THE METROPOLITAN MUSEUM OF ART
Fifth Ave. at 82nd St.
535-7710; www.metmuseum.org
Hours: Fri. and Sat. 9:30 a.m. – 9 p.m.;
Sun., Tues. to Thurs. 9:30 a.m. – 5 p.m.
Closed Mon.



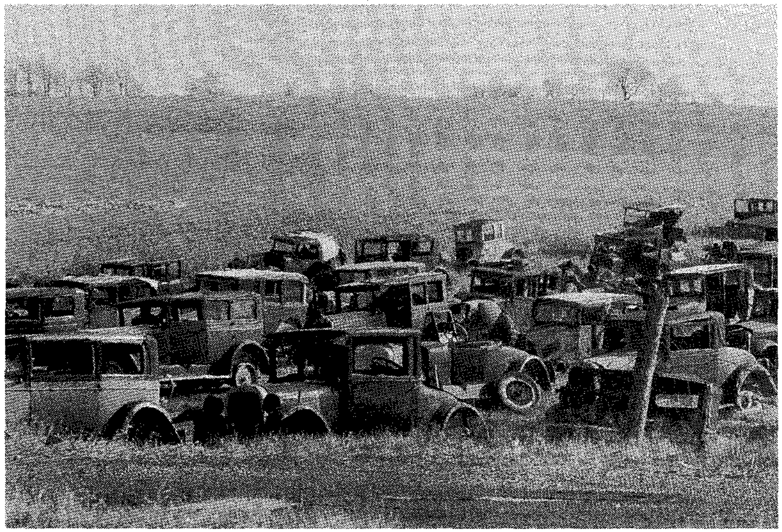


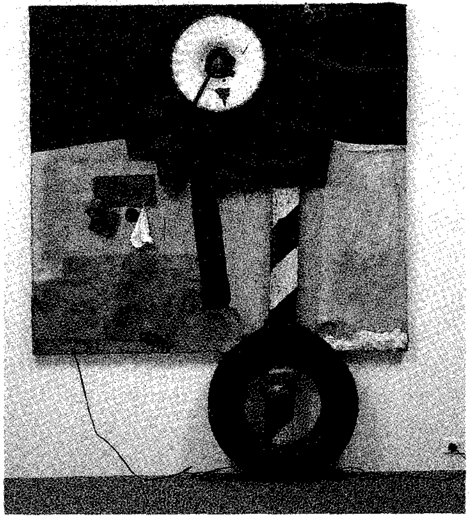
Top: Tawaraya Sōtatsu, "Tales of Ise: Utsu no yama", Edo period (1615-1868)
Bottom: Norman Bel Geddes, "Patriot" Radio, 1940

MAKING | CHOICES



See more at MoMA





More than Twenty New Exhibitions of Art from 1920 to 1960, on View through September 26

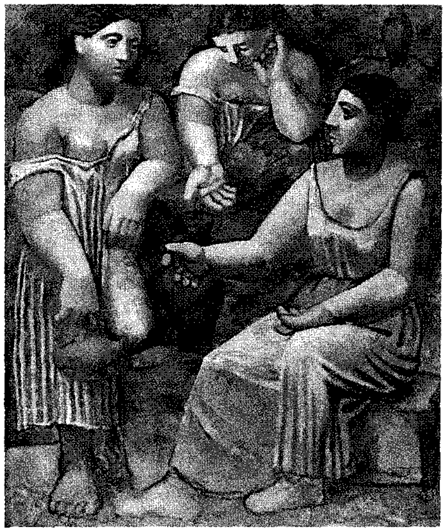
ON VIEW MARCH 16–AUGUST 22: **Art Is Arp • The Dream of Utopia/Utopia of the Dream • Walker Evans & Company • Graphic-Photographic • Kahn's Modern Monuments • Man Ray, Photographer • Modern Art despite Modernism • Modern Living 1 • Giorgio Morandi Etchings • Paris Salon • War** ON VIEW MARCH 30–SEPTEMBER 19: **The Marriage of Reason and Squalor • The Raw and the Cooked • Useless Science** ON VIEW APRIL 30–SEPTEMBER 26: **Anatomically Incorrect • Home Movies • How Simple Can You Get? • Ideal Motif: Stieglitz, Weston, Adams, and Callahan • Modern Living 2 • New York Salon • The Observer: Cartier-Bresson after the War • Paris Salon • The Rhetoric of Persuasion • Seeing Double** APRIL 30–AUGUST 1: **Shigeru Ban: A Paper Arch**

The Museum of Modern Art 11 West 53 Street, NY (212)708-9400 www.moma.org Closed Wed.

Upper left, *Modern Living 1:* Ludwig Miles van der Rohe. "MR" Chaise Longue (model 104). 1931. Chrome-plated tubular steel, canvas, and rubber straps. Mfr.: Bamberg Metallwerkstätten, Berlin. The Museum of Modern Art, New York. Gift of Philip Johnson. Lower left, *Walker Evans & Company:* Walker Evans. *Joe's Auto Graveyard, Pennsylvania.* 1936. Gelatin silver print. The Museum of Modern Art, New York. John Parkinson III Fund. Lower right, *Walker Evans & Company:* Robert Rauschenberg, *First Landing Jump.* 1961. Combine painting: cloth, metal, leather, electric fixture, cable, oil paint on composition board, automobile tire, and wooden plank on floor. The Museum of Modern Art, New York. Gift of Philip Johnson. © Untitled Press, Inc./Licensed by VAGA, New York, NY

Made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. Additional support provided by the Contemporary Exhibition Fund of The Museum of Modern Art, National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, Mrs. Melville Wakeman Hall, and The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. Interactive environment supported by the Rockefeller Brothers Fund.

THE MUSEUM OF MODERN ART



Pablo Picasso, "Three Women at the Spring," 1921.
Modern Art despite Modernism

Making Choices at MoMA

This spring and summer, The Museum of Modern Art focuses on art from 1920 to 1960, a period of great social and political turmoil and lively artistic ferment. *Making Choices* comprises twenty-four exhibitions, each with a distinct point of view, which together evoke the vital multiplicity of modern art.

The exhibitions vary widely in scale and theme. One of the larger shows, *The Dream of Utopia/Utopia of the Dream*, revisits the divergent strategies of European artists trying to overcome the devastation of World War I, each side in its own way linked to the utopian socialism of the 1920s. On one side were rationalists such as Piet Mondrian and Kazimir Malevich, who envisioned an ideal restructuring of the world based on the logic of pure form. On the other side were the irrationalists–Dadaists and Surrealists such as Max Ernst, Salvador Dali, and René Magritte–who invoked the unconscious as a rebuke to conventional morality. The creative legacies of these opposing visions long outlasted the disillusionments of the 1930s and World War II.

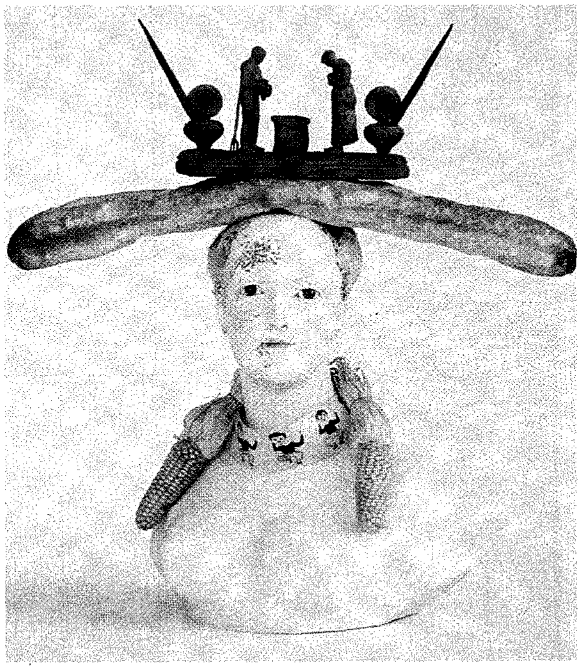
The exhibition *Modern Living 1* considers the influential efforts of architects and designers of the German Bauhaus, Russian Constructivist, and Dutch de Stijl movements to apply the rationalist ideal to the domestic environment and so to transform everyday life. *Modern Living 2* extends the investigation to the period following World War II, when Americans and Scandinavians advanced the ideal of domestic order with more functional, affordable products. Meanwhile, *Anatomically Incorrect* draws compelling connections between the Surrealist motif of the distorted or dismembered body and one of the most vigorous strains of contemporary art. *Useless Science* traces the equally long life of Dada's deadpan subversions of scientific rigor.

In another vein altogether, *Walker Evans & Company* adopts the work of the great American photographer as the occasion for a wide-ranging experiment in mapping artistic tradition from the 1930s to the present. *Modern Art despite Modernism* takes a similarly broad look at the recurring impulse of dissent from modernism's radical breaks with the past – from Picasso's Neoclassicism of the 1920s to the figural styles of Balthus, Lucian Freud, and a diverse roster of other painters. *War* and *The Rhetoric of Persuasion* examine artists' efforts to come to terms with the turbulent world outside the studio.

Smaller exhibitions focus on the etchings of Giorgio Morandi, the monumental architectural schemes of Louis Kahn, and the photography of Man Ray and Henri Cartier-Bresson. *Art Is Arp* shows off the biomorphic forms of Jean (Hans) Arp, a pivotal figure who maintained close ties with the Dadaists, Surrealists, and Constructivists. Perhaps most surprising of all will be the dramatic paper arch that Japanese architect Shigeru Ban will erect in The Abby Aldrich Rockefeller Sculpture Garden.

Modern art is not one thing but many. *Making Choices* deploys the Museum's unparalleled collection as a laboratory for investigating this ungovernable variety. Perhaps some of the experiments will yield clues of new ways to display the collection in the new MoMA, scheduled to open in late 2004.

Salvador Dali, Retrospective Bust of a Woman, 1933.
The Dream of Utopia/Utopia of the Dream



THE MUSEUM OF MODERN ART
11 W. 53rd St.
708-9400; www.moma.org
Hours: Sun. to Tues., Thurs., Sat.
10:30 a.m. – 5:45 p.m.;
Fri. 10:30 a.m. – 8:15 p.m. Closed Wed.

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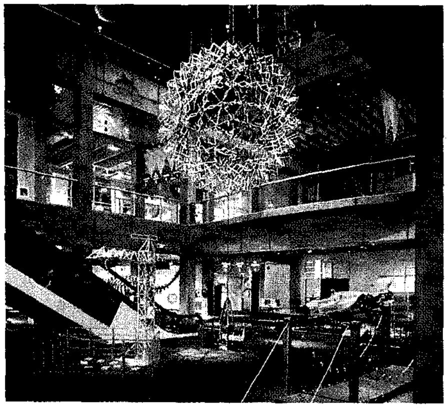
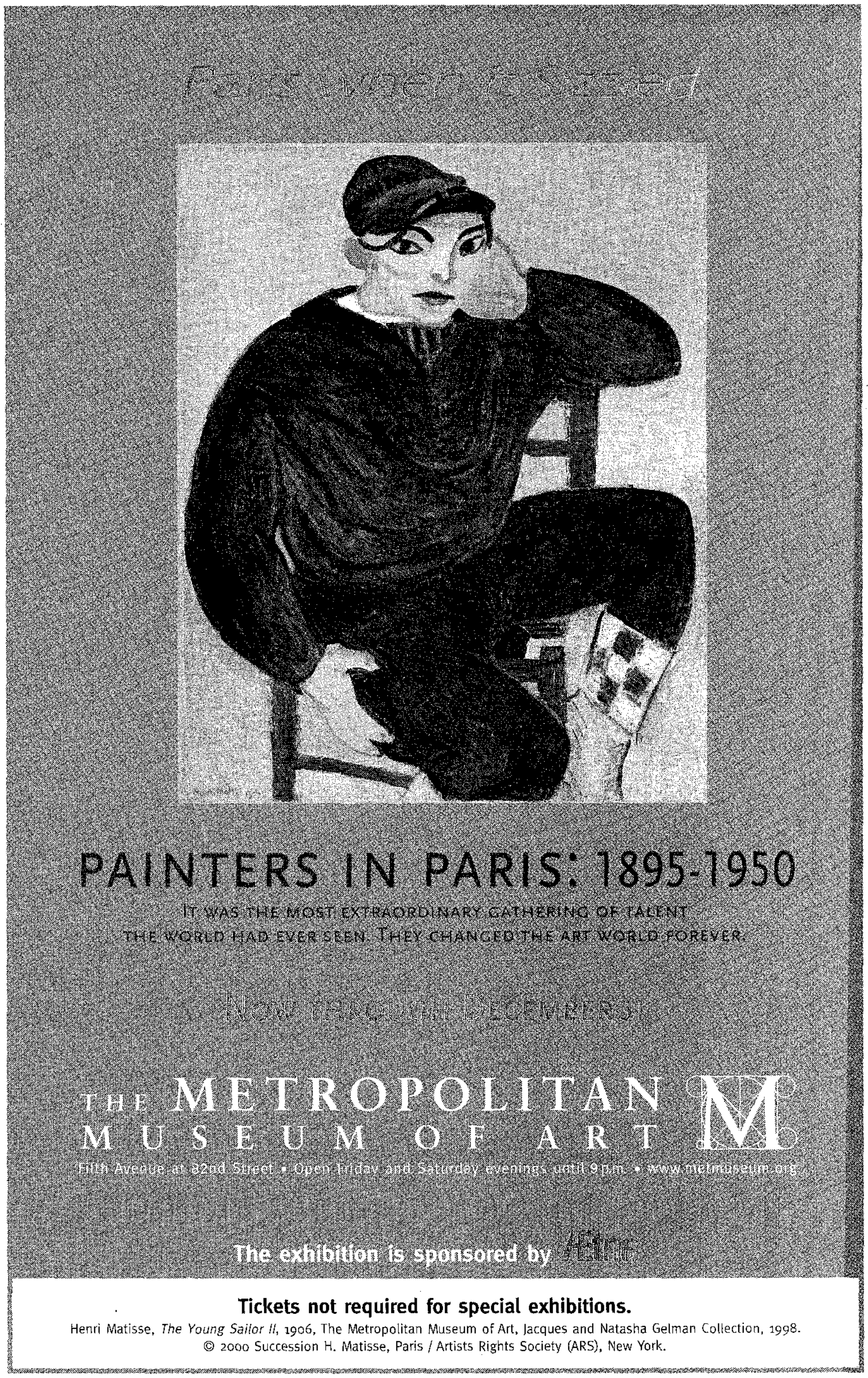


Liberty Science Center's 90-foot-high Atrium highlights the extraordinary Hoberman Sphere, combining art and engineering



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Henri Matisse, *The Young Sailor II*, 1906, The Metropolitan Museum of Art, Jacques and Natasha Gelman Collection, 1998.
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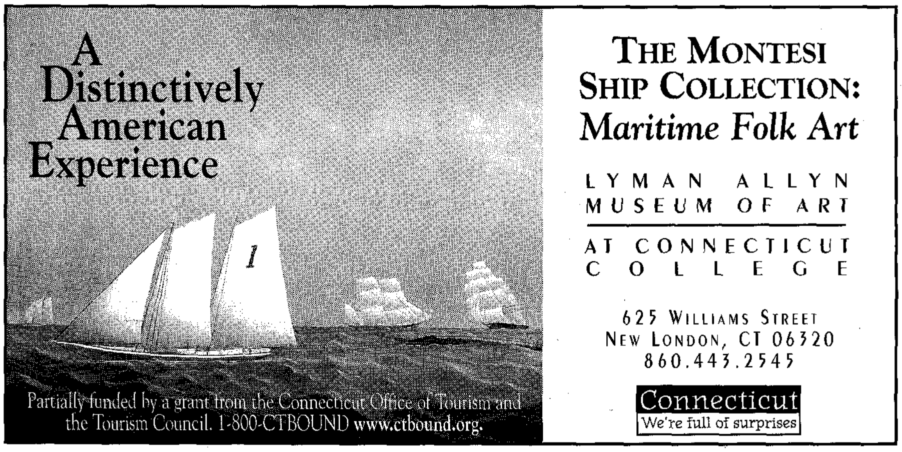

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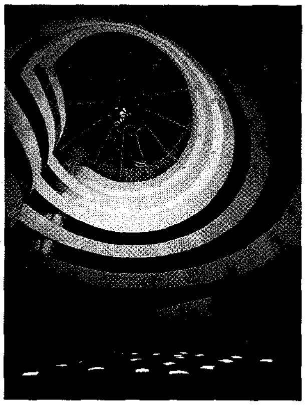
SOLOMON R. GUGGENHEIM MUSEUM

The Worlds of Nam June Paik showcases the groundbreaking work of this internationally acclaimed video artist. Experience Paik's monumental achievements through spectacular laser-projection installations, videotapes, performances, collaborations, sculptures, and projects for television. The centerpiece of the exhibition is a dramatic installation featuring laser beams projected onto the Museum's landmark ceiling as well as through a seven-story waterfall cascading from the top of the Museum to the ground floor. Free "Insider Hour Tours" of the exhibition are offered daily at 4 p.m. (check at the admissions desk). A guided Family Tour takes place on Saturday April 15, at noon. On Friday and Saturday evenings through April 22, visitors can enjoy free WorldBeat Jazz. Guitarist and composer Dante Rosati combines Spanish and Flamenco elements with classical music, blues, and jazz. Also, the popular Guggenheim film series features *Generation Ñ: New Latino Films and Videos*, March 29-April 26. The series highlights historically significant works, as well as innovative works by the newest generation of Latino artists and others exploring Latino issues. For schedule information call 360-4321 or visit www.guggenheim.org.



The Worlds of Nam June Paik, detail of test for "Modulation in Sync" Installed at the Solomon R. Guggenheim Museum, 1999

SOLOMON R. GUGGENHEIM MUSEUM
1071 Fifth Ave. at 89th St.; 423-3500; www.guggenheim.org
Hours: Sun. to Wed. 9 a.m. – 6 p.m.;
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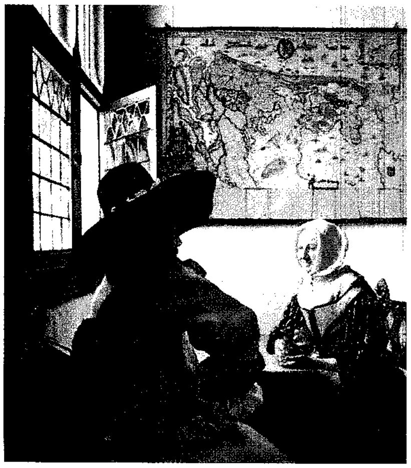
THE FRICK COLLECTION

Visit the home of a great New York collector. Henry Clay Frick's mansion on Fifth Avenue houses a remarkable collection of paintings, sculptures, and decorative arts. An oasis in Manhattan only steps from "Museum Mile" and moments from bustling Midtown shopping and restaurants, The Frick Collection is home to works by Vermeer, Rembrandt, Holbein, Ingres, El Greco, Renoir, and more. Special exhibition: *Michelangelo to Picasso: Master Drawings from the Collection of the Albertina, Vienna* (April 18 – June 18).

THE FRICK COLLECTION
1 E. 70th St.
288-0700; www.frick.org
Hours: Tues. to Sat. 10 a.m. – 6 p.m.; Sun.1 p.m. – 6 p.m. Closed Mon.
Children under age 10 not admitted.



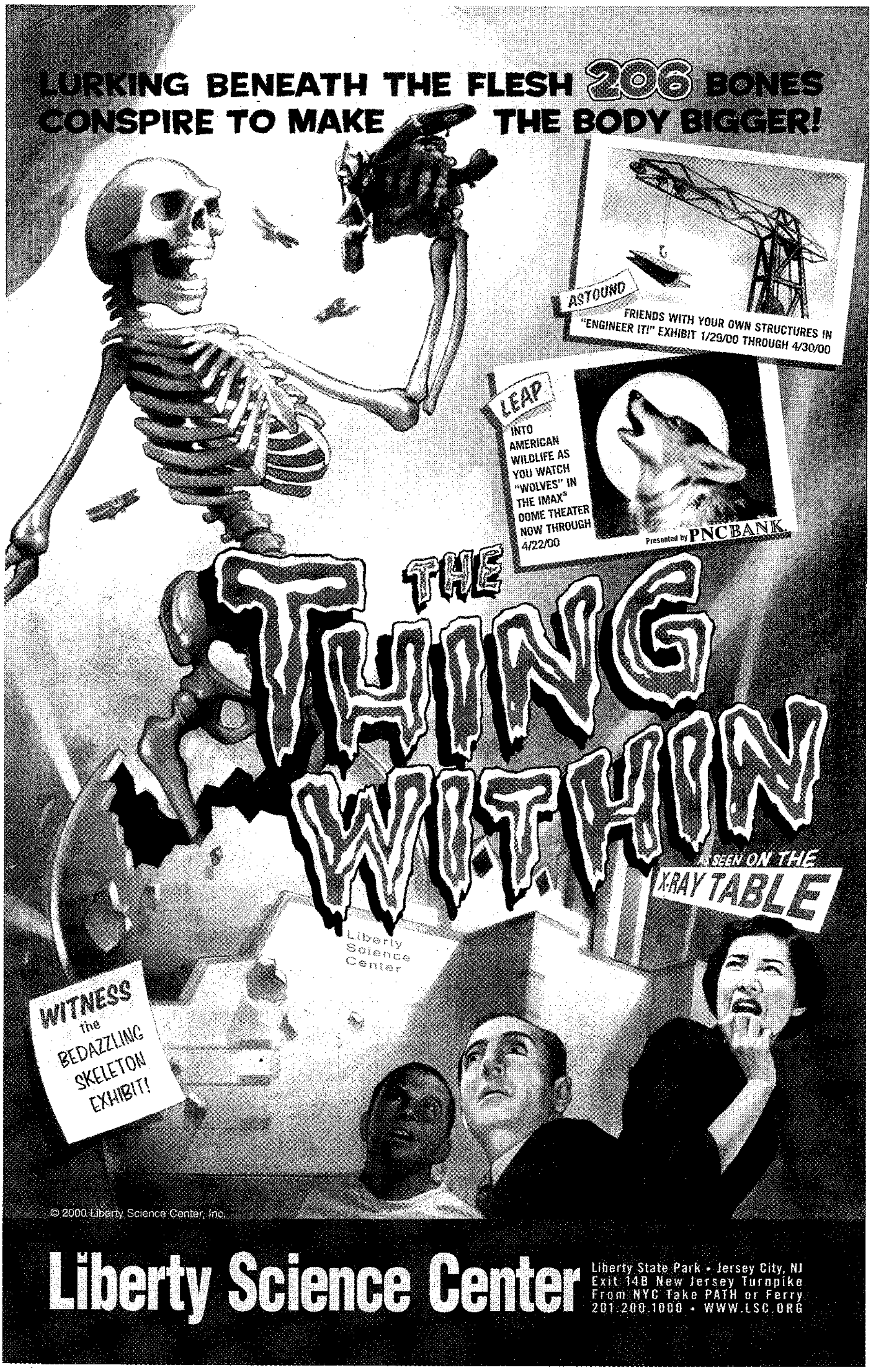
Johannes Vermeer, "Officer and Laughing Girl", The Frick Collection

BROOKLYN BOTANIC GARDEN

"Glorious" is a word that only begins to describe the spring flowers at this 52-acre masterpiece. The Brooklyn Botanic Garden is home to over 12,000 species of plants whose beauty surrounds you with a spirit that totally transcends everyday city life.

Aside from the Garden's already sumptuous spring, highlights include the annual *Cherry Blossom Festival*, April 29-30, a sea of romantic pink with over 60 performances and activities; and the *Plant Sale*, May 3-4, known for the largest quality selection in the metropolitan area.

On May 24, the Garden reopens its world renowned *Japanese Hill-and-Pond-Garden*, after an 11-month, $3 million restoration. Marking the occasion, a month-long *Japanese Garden Celebration Series* begins on Memorial Day weekend with free guided tours, continues on June 4 with an *Origami and Crafts Celebration*, and on June 11 with *Ceremonies and Traditions*, and concludes on Father's Day, June 18 with a *Kites and Koi Celebration* featuring the release of Koi fish into the pond and a colorful display of Koi streamers.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The Fragonard Room; © The Frick Collection, New York; photo: John Bigelow Taylor

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(See listing in this section for events.)

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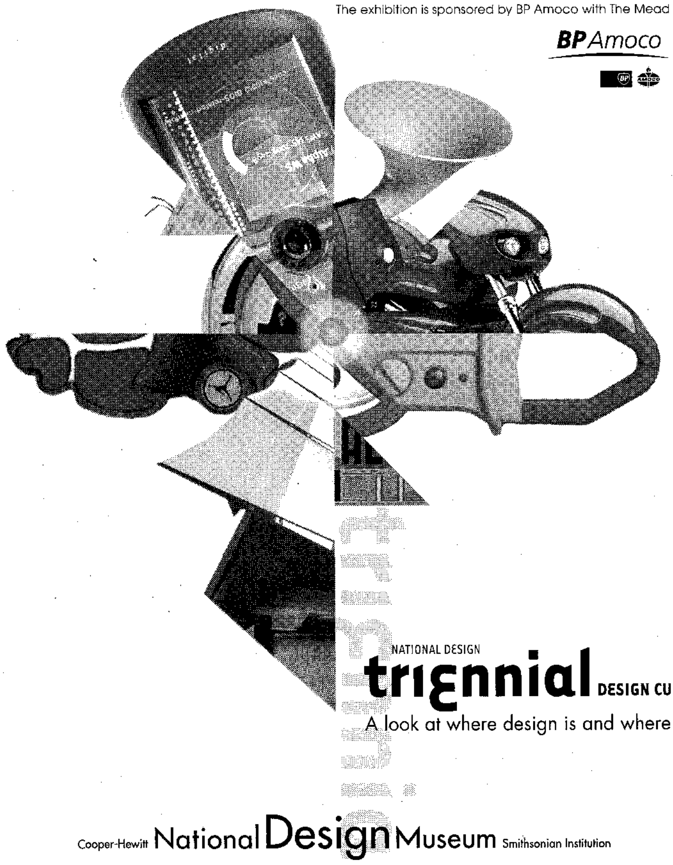
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1000 Washington Ave., 718-623-7200; www.bbg.org. Hours: Tues. to Fri. 8 a.m. – 6 p.m.; Sat., Sun., and holidays 10 a.m. – 6 p.m. Closed Mon. Take the 2 or 3 to Eastern Parkway; D or Q to Prospect Park. Onsite parking.

COOPER-HEWITT

NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION

Design Culture Now, the first in the new *National Design Triennial* series launched by Cooper-Hewitt, National Design Museum, Smithsonian Institution, is on view through August 6th. Hundreds of objects and images created between 1997 and 2000 by America's most innovative and influential designers are featured, filling all of the Museum's galleries and inviting exploration of the impulses, issues, and ideas driving those who create the environments, products, and experiences—real and virtual—that are part of everyday life across the nation and the world. *Design Culture Now* features 83 designers or firms working in architecture, urban design, landscape architecture, interior design, theater design, product design, graphic design, and new media.

Cooper-Hewitt, National Design Museum is the nation's only museum exclusively devoted to the exploration of design—the realm of human activity that shapes much of the world. The Museum offers exhibitions, education programs for youth and adults, the largest design collection in the country, and other resources—all available to the general public.

COOPER-HEWITT, NATIONAL DESIGN MUSEUM, SMITHSONIAN INSTITUTION
2 E. 91st St.., 849-8400; www.si.edu/ndm/
Hours: Tues. 10 a.m. – 9 p.m.; Wed. to Sat. 10 a.m. – 5 p.m.; Sun. noon – 5 p.m.
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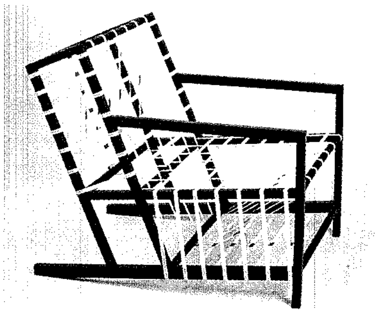
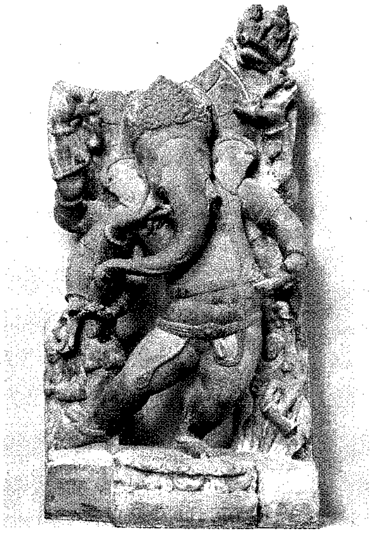


Constantin Boym/Laurene Leon Boym, NYC
Strap chair (1999)

ASIA SOCIETY

While the Asia Society is renovating its headquarters building at 725 Park Avenue (at 70th Street) exhibitions and programs will be held at its interim location, Asia Society at Midtown, and at venues throughout New York City. This season's highlights include *Spiritual Perfection: Religious Sculpture of South and Southeast Asia*, on view at Asia Society at Midtown through April 1. The Society's exhibition at Grey Art Gallery at New York University, *Sheer Realities: Clothing and Power in Nineteenth-Century Philippines* (through April 22) is the centerpiece of a celebration of Philippine culture that also includes performances, films, lectures, a symposium, and an exhibition of contemporary Filipino fashion called *Philippine Style 2000*, opening at Asia Society at Midtown April 11 (through June 10). Stop by at the Asia Society at Midtown, 502 Park Avenue (at 59th Street) to visit our exhibition and our exciting store full of unique gifts and items for the home from Asia, as well as an amazing selection of books, and pick up an events calendar for details on our programs throughout New York City.

ASIA SOCIETY AT MIDTOWN
502 Park Ave., 517-ASIA; www. asiasociety.org
Hours: Mon. to Sat. 10 a.m. – 6 p.m.

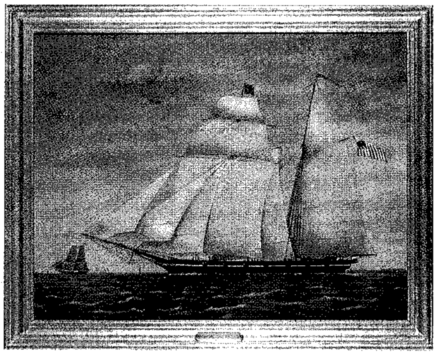


Ganesha; India, 8th century

LYMAN ALLYN MUSEUM OF ART
AT CONNECTICUT COLLEGE

As southeastern Connecticut's leading art museum, Lyman Allyn Museum of Art at Connecticut College features an impressive collection of contemporary, modern, and early American fine arts, American Impressionist paintings, and Connecticut decorative arts. In addition to the main museum, exhibition space includes The Fortune Galleries in the historic Deshon-Allyn Mansion on the museum grounds and Lyman Allyn Dolls & Toys in downtown New London.

This year's exciting and diverse exhibition schedule showcases three exhibits that coincide with the OpSail 2000 celebration in New London. *The Sailing Coast Guard* (June 24-September 10) features paintings and models from the United States Coast Guard Museum that illustrate the development of Coast Guard sailing ships from 1790 to 1890. The Lyman Allyn Museum has been selected as the exhibition venue for the OpSail art exhibition of maritime paintings by Michael Keane during July in conjunction with the international sail festival. Ship enthusiasts will also see *The Montesi Ships: Maritime Folk Art*, on view until 2002.



"The Sailing Coast Guard" Exhibition

Visas for Life: The Righteous Diplomats (April 30-July 16) honors Hiram "Harry" Bingham IV and

Sheer Realities
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An exhibition of late 19th- and early 20th- century clothing, drawings, paintings, and prints.
Grey Art Gallery, NYU • 100 Washington Square East
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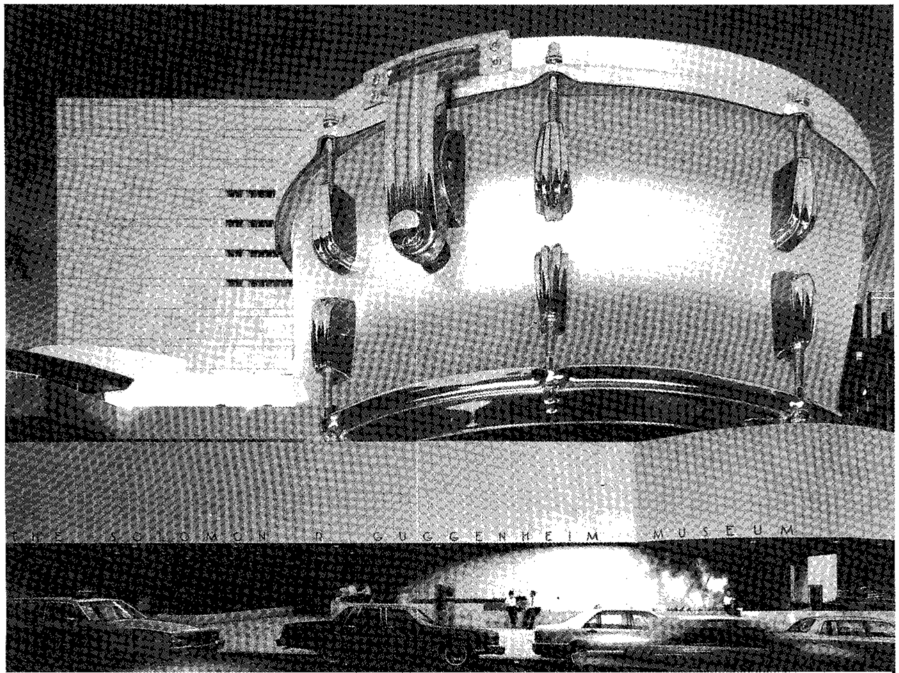
An exhibition of contemporary fashions and accessories in Philippine style by emerging designers.
Asia Society at Midtown • 502 Park Avenue (at 59th)
April 11 – June 10, 2000

The Sheer Realities: A Celebration of Philippine Culture project is supported with major grants from The Philippine Long Distance Telephone Company, The Starr Foundation, Wallace-Reader's Digest Funds, Ernest E. Stempel, San Miguel Corporation, and the National Endowment for the Arts. The presentation at the Grey Art Gallery is supported by the generosity of the Abby Weed Grey Trust.
Photo: Eusebio Lopez. Pacifico Gonzales Collection.

Asia Society
For information on these and other programs, call (212) 517-ASIA or visit our website at www.AsiaSociety.org



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other diplomats who rescued Jews during World War II through original and reproduction photographs on loan from families of these diplomats and from important Holocaust archives at Yad Vashem Museum in Jerusalem and the U.S. Holocaust Museum in Washington, D.C.

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625 Williams St., New London, CT
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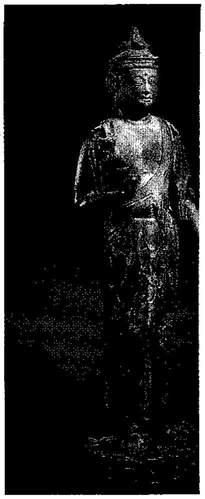
http://lymanallyn.conncoll.edu
Hours: Tues. to Sat. 10 a.m. – 5 p.m.;
Sun. 1 – 5 p.m. Two hours plus drive from New York, exit 83 off I-95.

JAPAN SOCIETY

Japan Society Gallery brings to New York for the first time an extraordinary selection of Japanese art from one of the most important Asian art museum collections in the Western world. *For the New Century: Japanese Treasures from the Asian Art Museum of San Francisco* shows 47 masterworks spanning 3,000 years of Japanese culture. The exhibition runs until July 9.

The plans and models for architect Gae Aulenti's restoration of the 1917 Beaux Arts public library, the Asian Art Museum's new building at San Francisco's Civic Center scheduled to open in 2002, will also be on view.



Shokannon, wood, lacquer & gilding; 12th
The Avery Brundage Collection.

JAPAN SOCIETY
333 E. 47th St.
832-1155; www.japansociety.org
Hours: Tues. to Fri. 11 a.m. – 6 p.m.;
Sat. and Sun. 11 a.m. – 5 p.m.

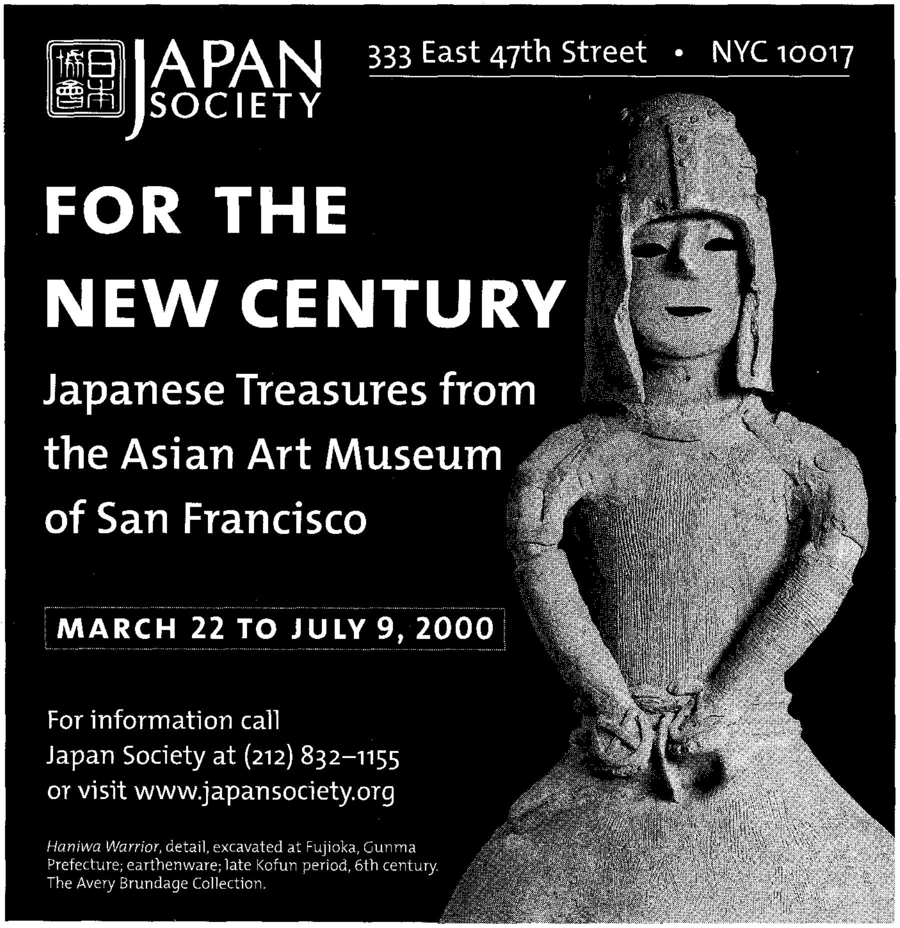
THE MUSEUM OF TELEVISION & RADIO

Hal Prince & Steven Sondheim
photo: Rivka Shifman Katvan

The Museum of Television & Radio collects and preserves television and radio programs and advertisements, and makes them available to the general public. When visiting the Museum you can attend a screening in one of the Museum's theaters, or select your own program from the collection to view or listen to at an individual console. The Museum organizes curated screening and listening series, seminars, and education classes to showcase its collection of over 100,000 programs. Upcoming events this spring and summer include *Something for Everyone, Sondheim Tonight!* (March 17-June 25), a Stephen Sondheim retrospective that will include premieres, rarely seen programs, interviews, documentaries, and performances; *Madison Avenue Goes to Washington: The History of Presidential Campaign Advertising* (July 21-November 12); *Mary Hartman, Mary Hartman: Marathon, Marathon,* (June 2-September 3); and *Rocky and Bullwinkle and Friends* (June 30-September 17). *The Television Documentary Festival* (May 3-21) will showcase outstanding documentaries produced specifically for television in the United States as well as discussions with filmmakers, world premiere screenings, and a salute to Jon Alpert.

THE MUSEUM OF TELEVISION & RADIO
25 W. 52nd St.
621-6600; www.mtr.org
Hours: Tues., Wed., Sat., Sun., noon – 6 p.m.;
Thurs. noon – 8 p.m.;
Fri. noon – 9 p.m. (theaters only).
Closed Mon.

American Art; The Metropolitan Museum of Art; background right: The American Museum of Natural History.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Japanese Treasures from the Asian Art Museum of San Francisco

MARCH 22 TO JULY 9, 2000

For information call
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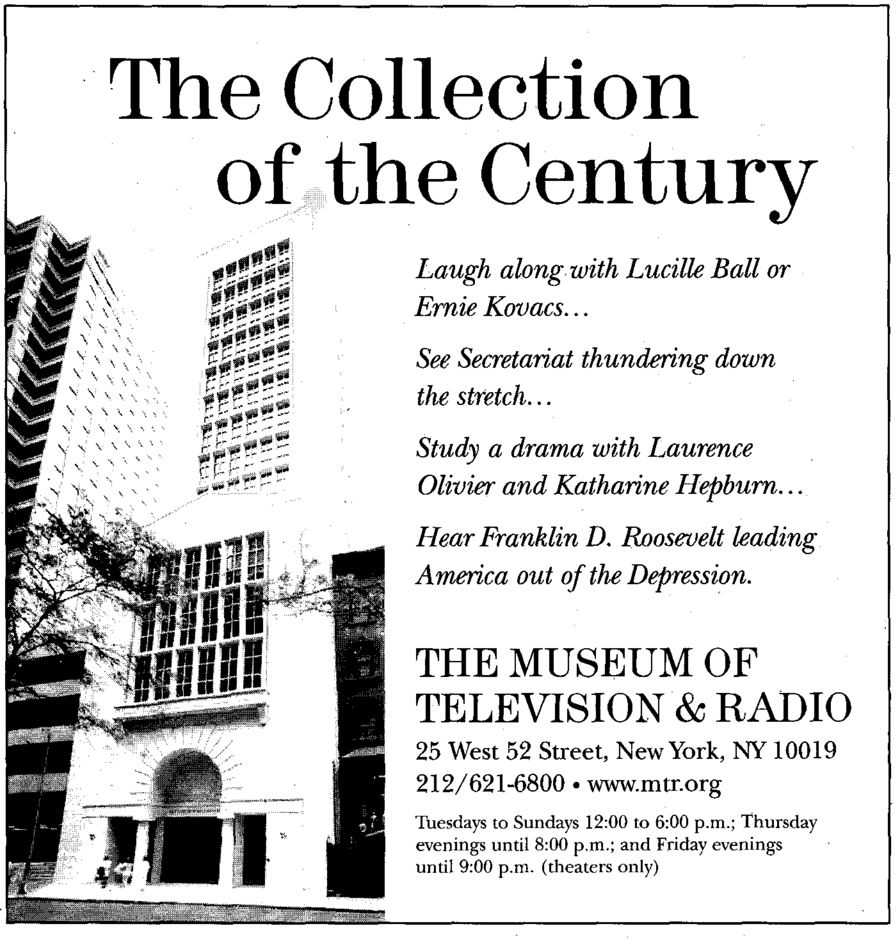
Haniwa Warrior, detail, excavated at Fujioka, Gunma Prefecture; earthenware; late Kofun period, 6th century. The Avery Brundage Collection.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212/621-6800 • www.mtr.org

Tuesdays to Sundays 12:00 to 6:00 p.m.; Thursday evenings until 8:00 p.m.; and Friday evenings until 9:00 p.m. (theaters only)

DANCE **TOBI TOBIAS**

Celtics Win

The Irish step-dancing extravaganza 'Dancing on Dangerous Ground' succeeds by avoiding many of the missteps of its over-the-top predecessors.

LIKE OTHER FORMS OF FOLK—OR, IF YOU WILL, ethnic—dance, traditional Irish step dancing doesn't transfer easily to the stage. Its vocabulary, limited and inexpressive, is meant for doing, not viewing. Once step dancing moved out of the realm of social dance within its native community, it flourished largely in competitions—parochial affairs focused on skill, not imagination. This was only natural, since the form doesn't inherently lend itself to the development of narrative and character, the elements on which a persuasive theatrical experience is often built.

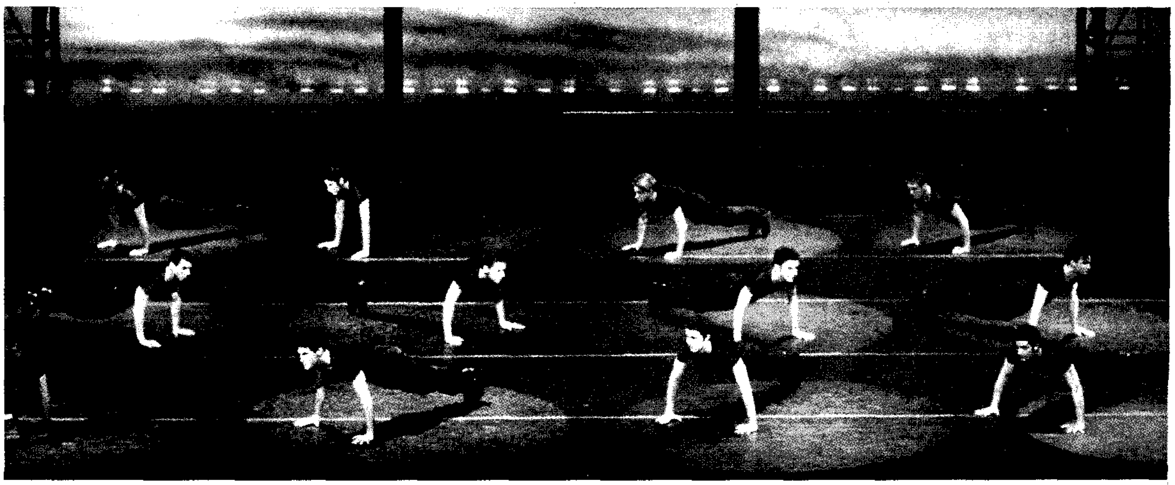
Today's practitioners and enthusiasts of the genre appear to be undeterred by these realities. Right around St. Patrick's Day, elaborate stage presentations sprung from step dancing proliferated, from Brooklyn College to Carnegie Hall. I skipped *Riverdance,* the spectacle that beats its audience to a pulp and that engendered the even more garish *Lord of the Dance;* seeing it once was plenty. But, remembering the luminous Jean Butler, the original female star of *Riverdance,* I went to **Dancing on Dangerous Ground**, in which she and her onetime *Riverdance* partner, Colin Dunne, starred and, as its conceivers, blessedly corrected the more extravagant errors of the earlier show.

For all its flashing lights and deafening sound, for all its knock-your-eye-out costumes (some of which are actually quite beautiful), for all the miscegenation created by its borrowings in pursuit of variety (flamenco! Broadway jazz!), for all its absurd pretensions to historical meaningfulness and high culture, *Dangerous Ground* lets you see dancing. Marvelous dancing, dancing that comes first and foremost.

The show, built to the lavish scale of Radio City, where it was housed, purports to enact an old Celtic tale along the lines of Tristram and Isolde: A venerable chieftain takes a lovely maiden as the bride befitting his rank and valor. Acquiescent at first, the lady soon finds her husband's young lieutenant—vigorous and ardent—more to her taste. The eloping lovers are savagely pursued and destroyed, their society enforcing its legal and moral code. But their passion lives on in legend: It was not their fault; it was their fate.

Dangerous Ground conveys this perennially satisfying story partly through plummy voice-over narration, partly through picturesque set pieces in which the lovers and a marvelous backup ensemble illuminate key points in the saga. The most beautiful of these scenes is the fateful wedding, which records a believable gamut of emotions; the wittiest, the training of the medieval army in a mix of contemporary gym exercises and Rockettes-routine patterns. Throughout, there is ample opportunity to see the pure essentials of Irish dancing: the frankness of the frontal self-presentation (no torque, no contrapposto, no seduction); the calm neutrality of torso, arms, and pelvis set against footwork as keen as a flickering flame; the blithe verticality maintained in the body even as it sails across space. Such is the simplicity and verve of this material, the very air around the dancers seems to freshen.

The chorus is youthful and mettlesome, impressively precise yet never mechanical. As the betrayed husband a "walking role" without words or dance steps, Tony Kemp maintains an elegant, melancholy dignity that gives the show ballast. Colin Dunne, who gets the gir and death in the bargain, is more of an antihero than a hero type. His technical ferocity and his glowering, gritty presence suggest "pirate" rather than "prince." So he's not an ideal match for Butler in the role of the heroine. Her purity and radiance call for an Apollonian escort. To a spectacular technique and unassuming beauty (willowy figure, auburn tresses, air of imperturbable innocence), Butler adds the dimension of soul, a quality of



Giant step: ***Dancing on Dangerous Ground.***

Photograph by Patrick Baldwi

temperament and projection that distinguishes the very greatest dancers no matter what their genre. She's the finest step dancer I've ever seen, but when I look at her, I think *ballerina.*

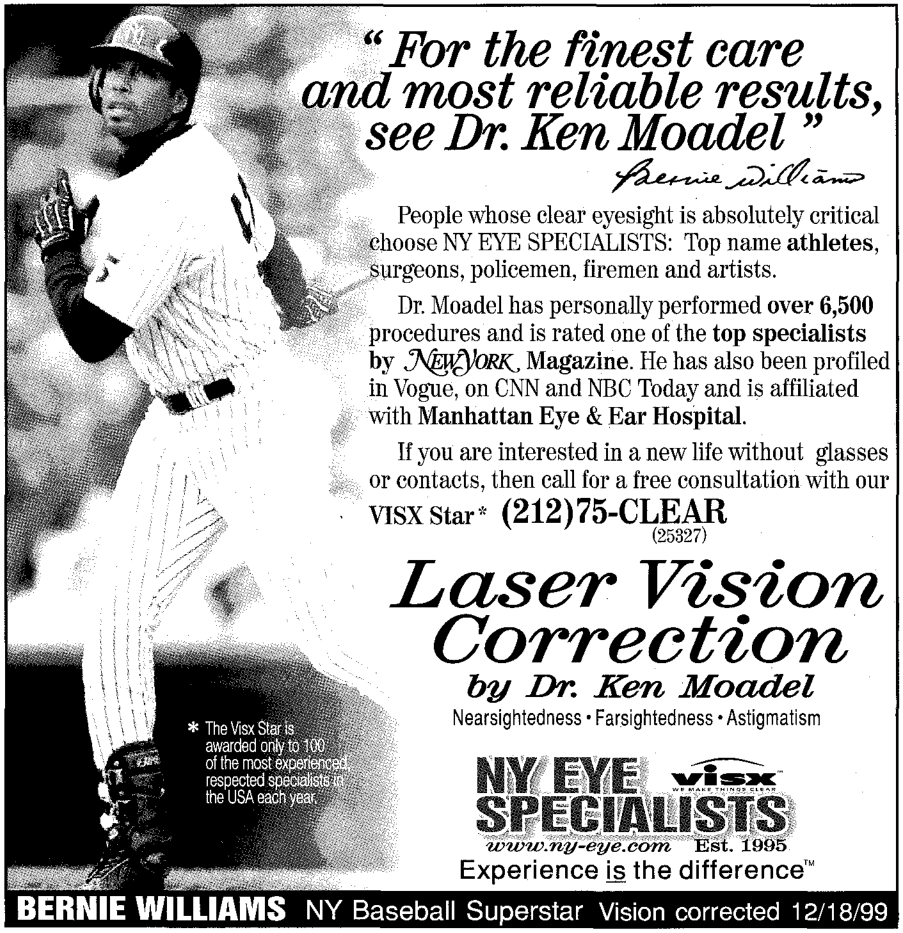
MARK HOWARD'S CHICAGO-BASED **Trinity Irish Dance Company**, recently at the New Victory, springs from a school—a school that, as the program notes announce proudly, has won step-dancing competitions even in Dublin. (The notes also claim that *Riverdance* and its spin-offs owe much to Howard, which is an issue to ponder.) The company, while slickly professional, retains something of the show-offy, challenging air of competition dancing, which can't afford to indulge in subtle allurements, and some of the gaucheness of amateur work. The lack of sophistication is most apparent in the look and demeanor of the young women who dominate the roster. (There are only two guys.) All muscular fleshiness, harsh makeup, and lusty cheerleader attitude, they're paradigms of the American Mall Girl. A phalanx of these corn-fed Amazons advancing on you again and again, stabbing the floor with heel and toe and flashing their bright fixed smiles, inspires—well, a certain fear.

The comparatively short program the troupe presented at the New Victory consisted of unrelated "numbers," each with its own little gimmick—the effect being that of a variety show. Within this kaleidoscopic array, there are attempts at comedy, at wit, and (most successfully) at lusty, intricate teamwork—but, tellingly, never at romance. And as in a variety show, the material is designed for the hard sell. Given their generally overstimulated existence, the many children in the New Victory audience may have been unfazed by the loud, garish bombardment and the unrelenting insistence upon surface effects; I felt assaulted.

In the name of "progressive Irish dance," Howard takes many liberties with the original form, some of which are reasonable, some ill-advised. The winding and weaving elaborations on simple geometric stage patterning provide variety without traducing the form. Semaphoring arm movements, however, distract ruinously from step dancing's dazzling knee-to-toe action. The most creative departure from tradition was achieved by Seán Curran (a postmodern dancer and choreographer with a background in step dancing). His *Curran Event* co-opts related rhythmic forms like body percussion to create patterns intricate enough to keep the eye alert and the pulse throbbing in response.

A four-man combo offered live music. These days, extra points are awarded for that. ▬

Tobi Tobias's 1997–2000 reviews are available at **newyorkmag.com**.



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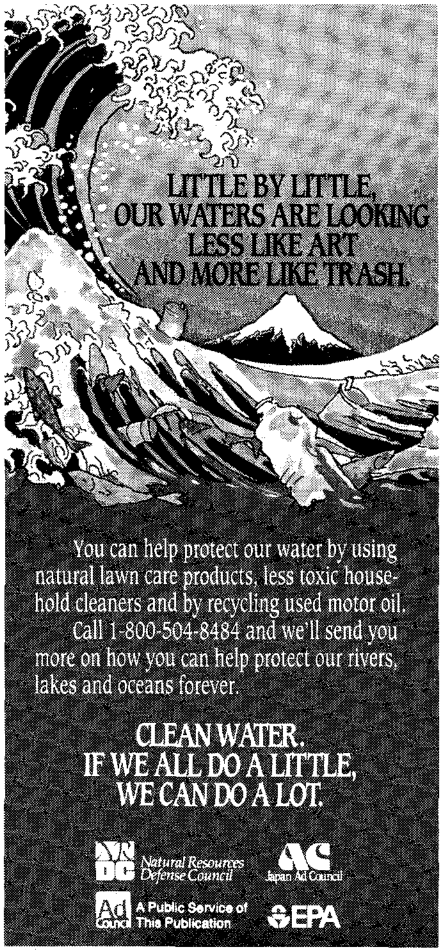

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TELEVISION JOHN LEONARD

Dark Shadows

'Wonderland,' set in a fictionalized Bellevue (think 'ER' meets 'One Flew Over the Cuckoo's Nest' filmed by Quentin Tarantino) is spellbinding TV.

SINCE NOTHING ELSE SEEMS TO WORK, WHY NOT throw excellence at *ER* and see what happens? All at once like a speed-freak rush, **Wonderland** (Thursdays, starting March 30; 10 to 11 P.M.; ABC) is simultaneously an ensemble series set mostly in the psych ward of a public hospital in New York City; a handheld inquiry into the nature of madness and mercy; a savage critique of the politics of justice; a dream-tracking of fault lines and fissures in the seething self; a descent by bathysphere into a therapeutic hell that makes *Girl, Interrupted, One Flew Over the Cuckoo's Nest,* and *The Snake Pit* look like summer camps; and—as if it were possible to hear the music of wounds whose edges crave to heal, played on strings of raw nerve—a cantata of the damned.

It is a *Wonderland* in which Alice herself is stalked. Executive producer Peter Berg, who used a knife on people in *Chicago Hope*, has written and directed the pilot. Co-executive producers Ron Howard, Brian Grazer, and Tony Krantz have apparently spent time in places like Bellevue. But they also seem to have consulted Robert Altman (on cross-cutting scenes, overlapping voices, and extreme behavior) and maybe Paul Thomas Anderson (an excess of everything except frogs). And the shrinks they've rounded up to staff this frantic intensity are as frazzled as the clientele.

Shrinks rap: From left, standing, *Wonderland's* Billy Burke, Michael Jai White, Joelle Carter, and Martin Donovan; seated, Ted Levine and Michelle Forbes.

Dr. Robert Banger (Ted Levine), chief of forensic psychiatry at "Rivervue," is fighting his estranged wife (Patricia Clarkson) for custody of their two children. Dr. Neil Harrison (Martin Donovan), a specialist in psychiatric criminology, worries about his wife, Dr. Lyla Garrity (Michelle Forbes), who, besides being in charge of a critical-response facility for patients suffering broken-mind emergencies, is five months pregnant and feeling deprived of caffeine and nicotine. Dr. Derrick Hatcher (Michael Jai White) goes home from boot camp for med students to single fatherhood. Dr. Abe Matthews (Billy Burke) is the compulsive womanizer. Dr. Heather Miles (Joelle Carter), as you'd expect with a name like Heather, is the nubile resident.

All these doctors, and their nurses, and their security guards, talk all the time, and only occasionally hear one another, because their patients are screaming. And so are cops, the media, and the D.A.'s office screaming, because Rivervue's patients are usually suspected perps. Outside the psych ward, their gaudy derangements are grisly crimes. They are what one doctor calls shadow people, who embody society's worst fears—to be wished away or put down like a mad dog. "I catch ghosts," Lyla tries to explain to a review board. And those ghosts don't show up in the blood work; medical technology can't see the misfiring of a neurotransmitter that turns into an instruction from Gaia, Zeus, or Satan.

Lyla is explaining herself to a review board because she turned away a walk-in patient named Rickle (Leland Orser), who will later on take rejection in the Coliseum Books store from a young woman looking at a paperback copy of Pindar's *Odes* as a paranoid-schizophrenic excuse to gun down six people in Times Square. Lyla turned him away because the computer was down, she didn't have access to his previous history, and she made a judgment call that he wasn't dangerous. On the other hand, as she admits to her husband, she was sick and tired and just didn't like him: "I wanted him gone." On a third hand, she will never be 100 percent successful catching ghosts because she isn't psychic. And on a fourth, one would think she's already been punished enough for her mistake by what happens in the emergency ward. I'm not going to tell you what happens in the emergency ward in the very first hour of *Wonderland,* but it might be the most shocking thing I've ever seen on commercial television, especially for those of us who felt that *Homicide* never quite recovered from the departure of Michelle Forbes.

Meanwhile, between competency hearings on his parenting skills, Dr. Banger must try to persuade a babbling Rickle to take his medication against the advice of an attorney who wants him in "psychotic free fall" to bolster his insanity defense, while an A.D.A. seeks to

Photograph by Bob D'Amico

choreograph the gunman as a "poster child" for capital punishment in what Banger refers to as "the Giuliani death dance." And a Morgan Stanley investment banker (Jay O. Sanders) is so distraught at his wife's leaving him that he isn't safe so long as he's still attached to his own wrists. And if a 71-year-old grandmother really attacked her silent husband with a pair of scissors, what about her knitting needles? And rising all around these screaming wounds, these manic arias, is a choral movement of Greek myths and French bras, of flying-saucer wallpaper and hypodermic syringes, of handcuffing and channel-surfing—a liturgy of panic disorder, sexual dysfunction, substance abuse, and suicide. This is the sort of series so craftily written that after a ballpoint pen fails to work in the first hour, in the next hour we can count on a fountain pen's being used to kill somebody.

If shrinks are generally reviled in novels and films, they are more often valorized on the small screen—maybe because an intimate medium is predisposed to believe, like a Freudian, that most of our ogres live at home, under the bed, instead of outside in the lousy weather of politics or history. Still, it's a friendliness to the profession that not only includes Hal Holbrook and Tom Conti in TV movies but goes back to Bob Newhart's therapy group, Allan Arbus as Sidney Freedman on *M.A.S.H.*, Elliott Gould in *Sessions*, Robbie Coltrane as Cracker, and Carolyn McCormick on *Law & Order*, as well as forward to *Frasier* and *Dr. Katz*. Even in this distinguished company, *Wonderland*, like *The West Wing*, is as good as television gets.

In brief: BOB HOSKINS, DIRECTED BY ROGER Spottiswoode and supported by the able likes of Jeffrey DeMunn and Tony Plana, does his considerable best as the Panamanian dictator who helped launder drug money for the Colombians and provide guns to the contras, informed for the CIA, and, if you gave him a chance, quoted Lao-tzu at you, but **Noriega: God's Favorite** (Sunday, April 2; 8 to 10 P.M.; Showtime) can't quite make up its mind what we're supposed to think about him. Poor boy made good, from the slums to the palace? Pineapple-faced thug, specializing in the torture and dismemberment of his political opponents? Tin-pot? Crackpot? Patsy? We certainly aren't encouraged to care more about his erstwhile partners in geopolitical crime, George Bush and Oliver North. It would take a García Marquez, writing at the top of his *Autumn of the Patriarch* form, to bring off this odd amalgam of sadism and slapstick.

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

Photographed by Mary Bloom.

Seven-year old actress Hallie Eisenberg with League Orphan "Brandy".

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HAL RUBENSTEIN

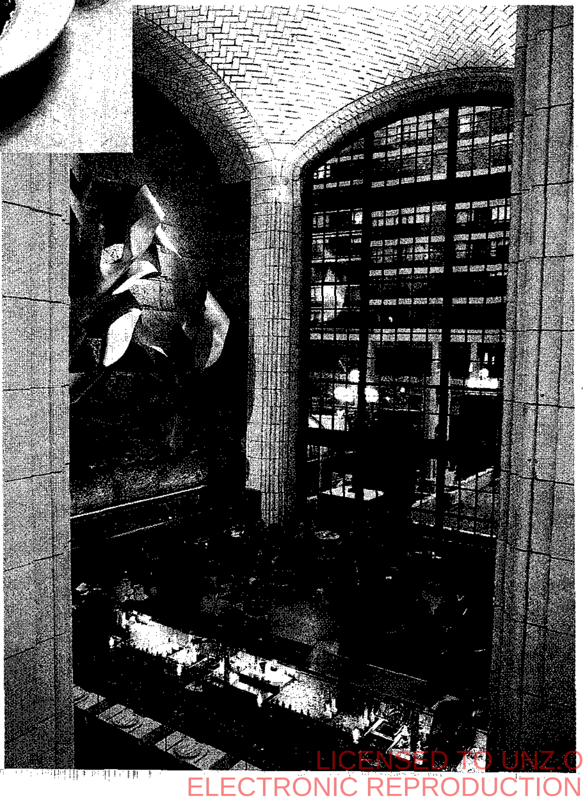
Arch Support

Terence Conran's latest venture, Guastavino's, fills the spectacular space under the 59th Street bridge with a boisterous crowd—and food that doesn't yet perk up.

I DREADED DINING AT **Guastavino's**, LIKE A GENTILE FIANCÉ facing his second seder and the inevitability of more gefilte fish. What sparked this anxiety over entering the truly awesome (yes, the words actually apply here) space under the Queensboro Bridge that British designer-restaurateur Terence Conran has spectacularly rescued from almost 70 years of neglect? A site that possesses such inherent dramatic power that even the most whiny *Oh-Pastis?-Not-again!* of our citizens are bound to stand under this cathedral of vaulted cream-glazed terra-cotta arches and get that tingle that always comes when New Yorkers find one more reason not to move.

Could it be because Conran decided to preview this multi-million-dollar must-see this past January by hosting the New York *Post*'s bash for our guiltiest of media pleasures, "Page Six"? The event made *American Psycho* seem contemporary. There was Donald ogling in overdrive and Rupert's scions trying to hang out like jus' folks. And stepping haltingly around them and over one another in a *Casablanca*-thick fog of held-high cigars were hundreds of non-bold-faced names frantic to get nowhere. Imagine opening the new Tappan Zee Bridge with a 47-car pileup.

Was it possible that after two decades of elaborate schemes for the Bridgemarket space, we'd wound up with an eighties-size grand-café hangout celebrating the rebirth of the high-rolling crap shooter, a bit of new Vegas under the bridge?



Feelin' groovy: Above, marinated pork chops with a vegetable purée; diners under the arches.

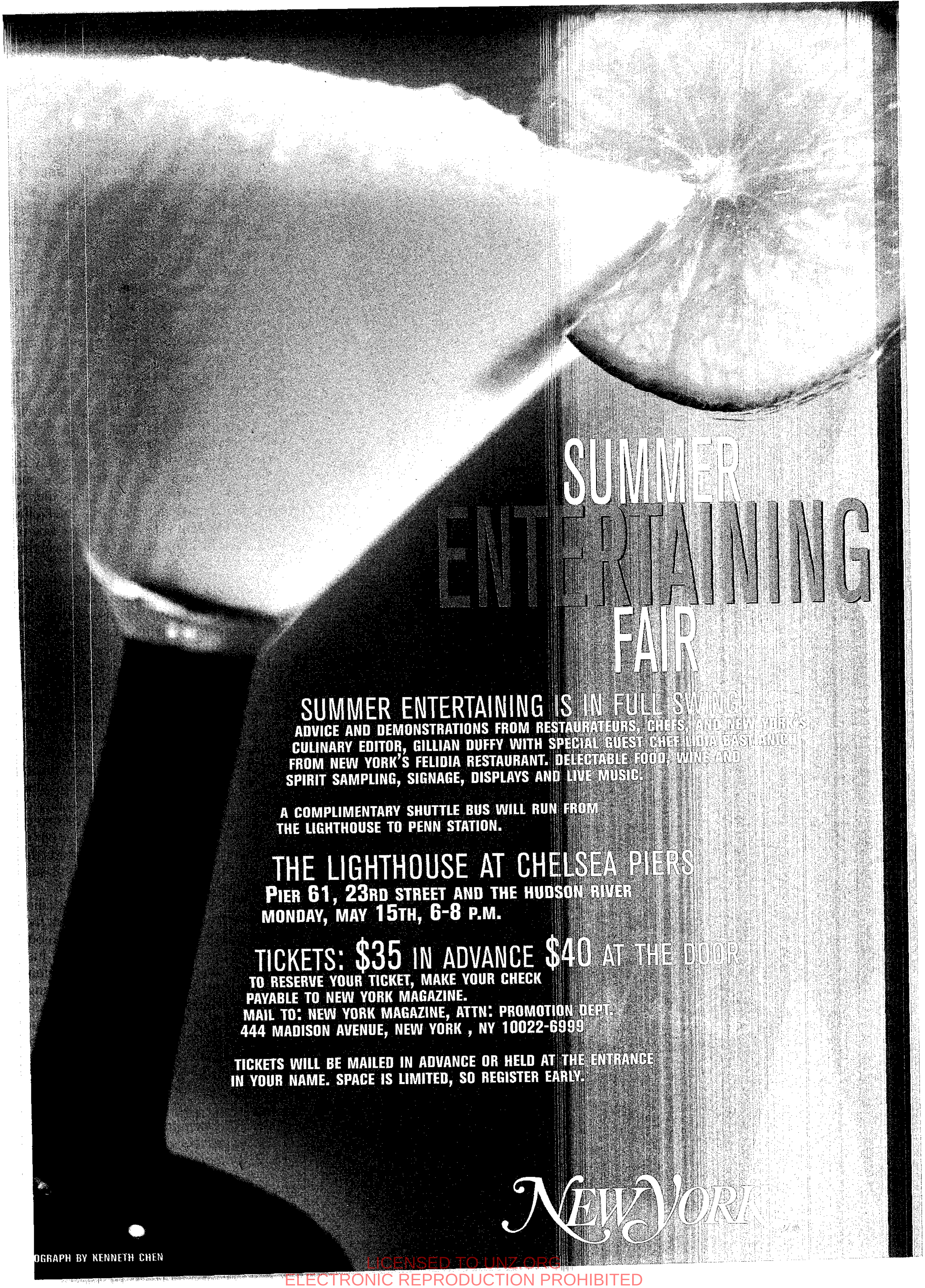
Two months later, I was still reluctant to do the time warp again. But upon entering, and strapping in, we discovered something else entirely. Well, almost.

The bar remains a Daytonian-spring-break beer blast with Windsor knots. A hand-over-fist gold mine. But when it comes to dining, Guastavino's wants respect. And recognition. And a place around the table of restaurants that matter. And considering the enormity of the enterprise (two dining rooms plus private spaces can accommodate 600), the house has moved at breakneck pace to produce proper credentials. Already, it boasts a staff that must have been drilled harder than Demi Moore in *GI Jane* to achieve this level of attention over this large a playing field. Unfailingly polite and informed, and often extremely tall, they almost physically yank the scale of the room down to manageable size.

Under a gently curved and acoustically powerful rosewood arc, the downstairs dining room offers an impressive, geographically scattered menu devised by chef Daniel Orr that lets you follow matzo-ball soup with pig's feet, or pair vegetarian moussaka with Cuban stew. A lot of gastronomic ground is covered, perhaps with a few too many sprints. Those matzo balls are good, the broth thick with vegetables, but is there a Jewish bubbe that ever used this little fat? The moussaka is pleasant and surprisingly ungooey, the vegetables almost crisply charred, and the stew of tripe, chorizo, short ribs, and oxtail is definitely thick and hearty. But there is a nagging lack of pungency. It is noticeable again in a rich yellow lentil bisque needing more than its half-blast of cilantro, a smoky, dense soupe de poisson that would soar if only the aïoli had more gumption, an incredibly tender lamb loin left unseasoned save for a hint-of-mint pesto, and two thick seared filets, garnet-red but as unseasoned as an intern at a law firm.

When poussin is cooked so sweetly in walnut-and-sage butter, and the spice rub that unfortunately covers only half the rib-eye kicks with just the right spark of fire, it's not odd to suspect that the chef is pulling punches, maybe because, having previously been at La Grenouille, he well knows the palate of timid urban eaters (many East Siders have been known to gag for breath on El Paso mild salsa). Or perhaps it's impossible to imbue a soulful touch equally over so vast a culinary map. Sometimes Orr compensates with too much salt. But when he hits it right, as in a velvety foie gras galantine with a divine deep fig jam for contrast, a crisp bean salad with briny smoked trout, or roasted cod fragrant with thyme, you wish he would spike the marinade for the pork chop a bit more, add a smidge more mustard to the handsome rabbit loin, and turn that chicken casserole from really good to gotta-have-it with a smash or two extra of garlic.

Photographs by Kenneth Chen



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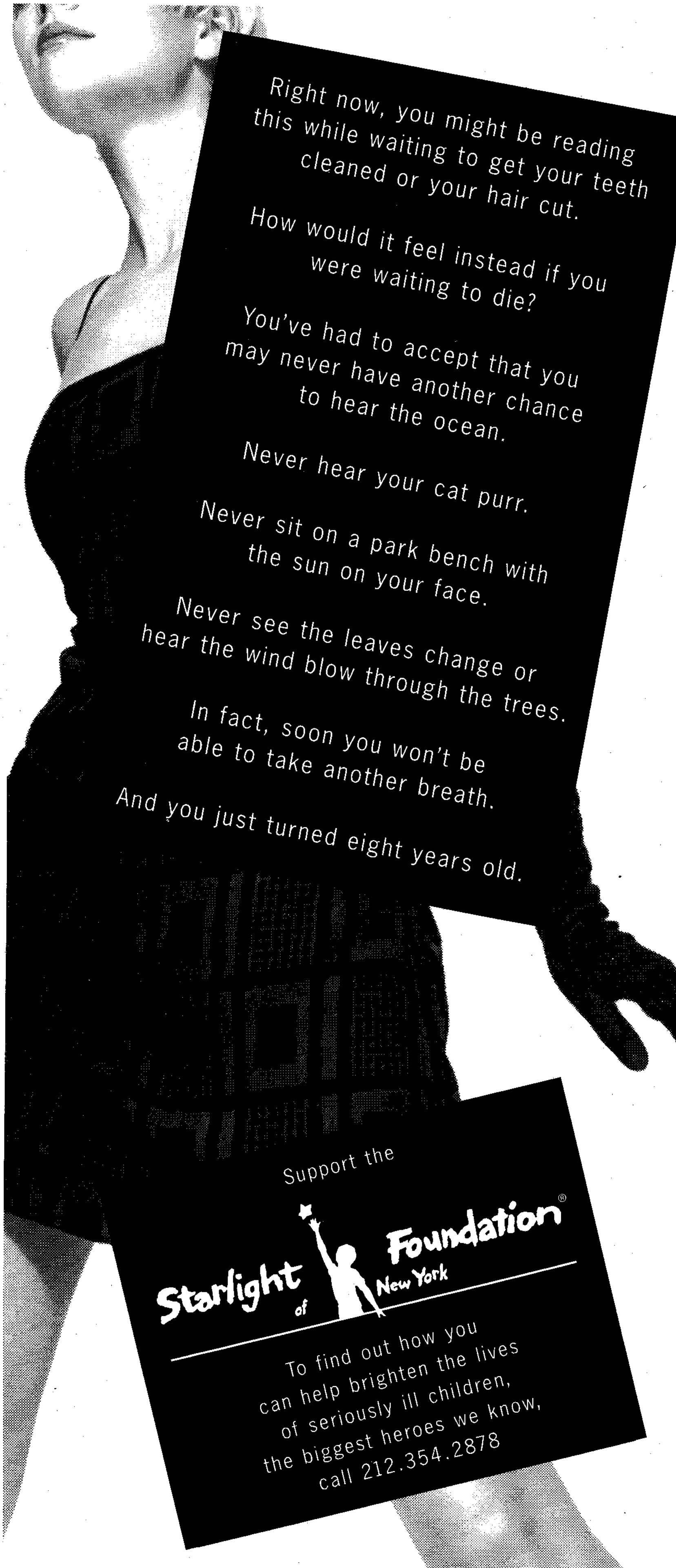
NEW YORK

OGRAPH BY KENNETH CHEN



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Photographer: Andrew Eccles.
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Upstairs, with a prix fixe menu, Orr exhibits more flair and success. A shellfish bisque is elegant without being dense. Frog's legs are really fun, a bit messy and suckingly sharp with garlic, tomato, and parsley. Venison carpaccio disappears faster than Bambi's dad, and the crispness of the roast quail invites the lush darkness of dates and blood pudding.

Scallops, caramelized and abetted by salsify, sparkle; wild boar's warm, gamy appeal is enhanced by sage and currants; calf's brains are smart with brown butter and capers. But too often, other entrées upstairs repeat downstairs' tentativeness. A grilled strip steak leaps only where the peppered searing is apparent, a veal chop succeeds merely because of the meat's quality, and a snapper's red-pepper purée is hardly there. Guastavino's pastry chef, Nicole Plue, appears less hesitant. Downstairs, her Pavlova with strawberries is a gleeful treat. The apple tart is an eagerly devoured pleaser. Meyer-lemon tart and sticky gingerbread may be the two spikiest dishes on the menu and two of the most welcome. A terrine merel tastes like melted chocolate, but the Noill Prat granité with ruby grapefruit is one o the most refreshing ways to end a meal thi side of a Tiffany box.

Upstairs, her mango-and-coconut terrine and chocolate-almond cake almost stir gift-given smiles, and everyone else did love the rice pudding. But when you know abou how much chicken fat goes in Bubbe' soup, rice pudding is rarely your thing.

Orr may know his clientele better tha I do. I'm hoping that time pushes hi nearer to the spice rack, 'cause he's on t something here. A grand café with grand set of choices. But I'm more concerned about two drastic structural problems the house's diligent managemen needs to solve. The suspended beauty o dining upstairs comes at the expense o no acoustical buffer, and when the bar i clamorous, the sound rises up, rounds th arches, and comes crashing onto this suspended atoll like a final smackdown.

Downstairs, the wall that separates dining room from bar is no more than fiv feet high, low enough for the continuou cloud of cigar smoke to ascend jus enough to sail over and knock the aroma right off your table. If it was just a hangout, who would care? But Guastavino' wants to be more. And since my drea has turned to admiration, I hope solution are found. It would be a shame to se such a beautiful effort at raising the roo wind up a room of fallen arches.

Guastavino's, 409 East 59th Street (212 980-2455). Open daily from 11:30 A.M. t 11 P.M. Appetizers, $7 to $21; entrées, $1 to $32. All major credit cards. ■

Hal Rubenstein's 1998–2000 reviews ar available at **newyorkmag.com**.

In SoHo, **"Picturing the Modern Amazon"** gives new meaning to the phrase "she's really *built*" (page 96)

The Swimsuit Issue

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movies

The Color of Paradise...High Fidelity...Neo-Noir

New Films

Agnes Browne—Anjelica Huston directs and stars in this adaptation of Brendan O'Carroll's best-selling novel *The Mammy*, about a widow who struggles to make ends meet and keep her seven children from starving in late-sixties Dublin. (1 hr. 32 mins.; R) *Clearview's 59th Street East.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CC Angelika Film Center; CC Eastside Playhouse; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Previews

God Save the Screen

Together for only 26 months and a single album—albeit one that reinvented rock in their own spitting image—the Sex Pistols left behind more myth than fact. Director Julien Temple's 1980 film *The Great Rock 'n' Roll Swindle* codified the legend from manager Malcolm McLaren's point of view, casting the band as his unwashed brainchildren. In *The Filth and the Fury,* Temple tells the other side of the story, focusing on singer Johnny Rotten (above, with guitarist Steve Jones), who implies that McLaren cheated the band, Nancy Spungen helped get Sid Vicious hooked on heroin, and the good ideas were all his. As the man himself said, Never mind the bollocks. But the live footage is incredible. Opens March 29 at Film Forum.

All I Wanna Do—Gaby Hoffman is a troublemaker at an all-girls' school who discovers the joys of boy-free learning and later leads her friends in a fight against coeducation. (1 hr. 34 mins.; PG-13) *UA Union Square.*

American Beauty—Kevin Spacey plays a middle-aged zero living out a life of quiet desperation in spic-and-span suburbia with a harridan real-estate-agent wife (Annette Bening) and morose daughter (Thora Birch) who despise him. The film is like a sportier, homegrown version of all those Antonioni-ish movies about the depleted upper-middle classes zombified by ennui. Sam Mendes makes his movie debut; the script is by Alan Ball. (Rainer; 9/20/99) (1 hr. 56 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's Ziegfeld; Loews State; Clearview's Beekman; UA East; Clearview's Olympia; Loews 84th Street; Clearview's Cobble Hill; UA Marboro; Main Street Cinemas; UA Astoria; UA Movies at Staten Island; Atrium.*

Babymother—Family troubles stand in the way of a single mother's ambition to become a dance-hall D.J., until she hooks up with two friends and hits the road. (1 hr. 20 mins.; R) *Bay Plaza.*

Beautiful People—The lives of several very different Londoners—an aristocratic nurse, a troubled doctor, a Serbian pianist, a shell-shocked Scottish documentarian, and a teenage heroin addict—all intertwine while the war in Bosnia rages not that far away. (1 hr. 47 mins.; R) *Quad Cinema.*

★**Being John Malkovich**—This debut feature from director Spike Jonze and screenwriter Charlie Kaufman is a stunning piece of metaphysical vaudeville. John Cusack plays a dejected puppeteer who, working as a file clerk, discovers in the wall of his office a portal leading directly into the head of John Malkovich (playing himself). The result is like a neo-slacker's spin on the sort of thing Pynchon or Borges might have dreamed up. Cameron Diaz and Catherine Keener fill out the spectacular cast. (Rainer; 11/8/99) (1 hr. 52 mins.; R) *Clearview's Waverly.*

Beyond the Mat—Barry Blaustein's behind-the-scenes documentary about professional wrestlers shows off their circus-like world but also plays up the *Requiem for a Heavyweight* sobbiness underneath. (Rainer; 3/27/00) *UA Union Square; Loews 42nd Street E Walk; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

★**Boiler Room**—This debut feature from writer-director Ben Younger is, at least until the heavy moralizing and Freudianizing set in, a terrific thrill ride through the underworld of a chop-shop brokerage house and the sharks who swim through them. Giovanni Ribisi is the trainee who learns to swim with the sharks, and his cast of cohorts includes Ben Affleck, Scott Caan, Nicky Katt, and Vin Diesel. Younger captures the way these stock jocks play off popular culture's image of themselves. (Rainer; 2/28/00) (2 hrs. 1 min.; R) *CC Village East; Clearview's Chelsea West; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Sony Lincoln Square; Clearview's Cobble Hill; North Shore Towers.*

★**Boys Don't Cry**—Directed by first-timer Kimberly Peirce, the film is about Teena Brandon, who, as Brandon Teena, passed as a boy, romanced the girls, and was killed for her deceptions by two ex-cons in Nebraska in 1993. The talented Hilary Swank plays Brandon, and her fine-cut androgyny seems supremely out of place in the trailer-trash milieu. (Rainer; 10/18/99) (1 hr. 54 mins.; R) *Quad Cinema; CC Murray Hill Cinemas; UA Criterion; Clearview's First & 62nd St.; BAM Rose Cinemas; Kaufman Astoria Cinema; Kew Gardens Cinemas; UA Movies at Bayside; UA Hylan Plaza.*

The Cider House Rules—Michael Caine, Delroy Lindo, and Tobey Maguire star in Lasse Hallström's sweet coming-of-ager, based on the novel by John Irving. (2 hrs. 11 mins.; PG-13) *CC Angelika Film Center; Loews Kips Bay Theatre; CC Crown Gotham; UA Criterion; Clearview's Chelsea; Sony Lincoln Square; BAM Rose Cinemas; Kent Triplex; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.*

Drowning Mona—A black comedy in which Bette Midler plays an obnoxious woman who turns up in the local fishing pond, and Danny Devito is the small-town sheriff who is stuck investigating her supposed murder. (1 hr. 31 mins.; PG-13) *Whitestone; Kaufman Astoria Cinema.*

★**The End of the Affair**—This Neil Jordan adaptation of Graham Greene's 1951 sin-and-redemption novel has a hushed, spectral atmosphere that, at times, resembles *Brief Encounter* crossed with *Tales From the Crypt*. It's an impressive, and oppressive, achievement, featuring Ralph Fiennes as an acidulous novelist in torrid, soulful involvement with the wife (Julianne Moore) of a meek civil servant (Stephan Rea). (Rainer; 12/13/99) (1 hr. 45 mins.; R) *UA Gemini.*

Erin Brockovich—Julia Roberts plays a high-heeled cleavage-enhanced, tough-talking, sparsely educated, twice-divorced mother of three who also spearheads an investigation leading to the largest payof

'Cue' cover photograph courtesy of *Women's Physique World.*

ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Park and 86th St.; Loews New York Twin; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *Sony Lincoln Square IMAX.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews Astor Plaza; Clearview's Chelsea; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center; Loews 42nd Street E Walk; Clearview's First & 62nd St.; Loews 84th Street; Bay Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex.*

Girl, Interrupted—*One Flew Over the Cuckoo's Nest* meets *Clueless.* With Winona Ryder and Angelina Jolie. (2 hrs. 3 mins.; R) *UA Union Square.*

Hanging Up—Diane Keaton directed this adaptation of the Delia Ephron novel, scripted by the author and Nora Ephron, and it's too eager to please. The title is literal as well as metaphorical—this comedy-drama about three warring sisters, played by Keaton, Meg Ryan, and Lisa Kudrow, and their harebrained hospitalized father, played by Walter Matthau, is all about life lived at the beck and call of telephones. Most of it plays like medium-grade Neil Simon. (Rainer; 2/28/00) (1 hr. 32 mins.; PG-13) *UA Gemini.*

Here on Earth—Chris Klein is a Princeton-bound Massachussets prep-school brat, Leelee Sobieski his townie romantic interest, and Josh Hartnett her salt-of-the-earth boyfriend in this teen love-triangle drama turned tearjerker. (1 hr. 38 mins.; PG-13) *CC Village East; CC Murray Hill Cinemas; UA Criterion; Clearview's Chelsea; Clearview's Park and 86th St.; UA Gemini; Clearview's 62nd and Broadway; Bay Plaza; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; Atrium.*

oly Smoke—Kate Winslet is an Australian girl who falls under a guru's spell while traveling in India. Harvey Keitel plays the cult deprogrammer who gets caught up in the swirl. The film, directed by Jane Campion, becomes more and more absurd as it plays itself out. (Rainer; 12/13/99) (1 hr. 45 mins.; R) *CC Village East.*

The Hurricane—Denzel Washington gives a powerhouse performance as Rubin "Hurricane" Carter. The entire film needed to be as ferocious as Washington's performance, but it seems to have been made to show that racial harmony can KO

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the theaters where the film is playing.

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racial discord. (Rainer; 1/10/00) (2 hrs. 26 mins.; R) *UA Criterion.*

★**The Insider**—Al Pacino plays Lowell Bergman, a producer for *60 Minutes,* and Russell Crowe is Jeffrey Wigand, the reluctant tobacco-company whistle-blower whom Bergman coaxed into spilling the beans on his show in an interview with Mike Wallace, only to have it nixed by CBS higher-ups. Director and co-writer Michael Mann tries for a cross between something like *Silkwood* or *All the President's Men* and his usual hyperbolic neo-noir stylishness. (Rainer; 11/15/99) (2 hrs. 37 mins.; R) *UA Union Square; CC Murray Hill Cinemas; CC Cinemas 1, 2, 3; Clearview's Metro Cinema.*

Judy Berlin—Edie Falco gives a touching, deliciously nutbrain performance as an aspiring actress in Long Island who works in a local historic village as an early settler in this sweet but trite piece of little-people dramaturgy. Eric Mendelsohn wrote and directed. (Rainer; 3/6/00) (1 hr. 30 mins.; NR) *Cinema Village; Clearview's Cobble Hill; Kew Gardens Cinemas.*

Kadosh—The story of two sisters who live in Mea Sharim, Jérusalem's ultra-orthodox Jewish quarter, and whose lives and marriages are dictated by the strict, hermetic community. In Hebrew with English subtitles. (1 hr. 50 mins.; NR) *Film Forum; Kew Gardens Cinemas.*

Long Night's Journey Into Day—This South African documentary—winner of Sundance's Grand Jury Prize—covers the work of the Truth and Reconciliation Commission and the nation's attempt to forgive the deeds of the past by refusing to forget them. (1 hr. 34 mins.; NR) *Film Forum.*

Magnolia—*Boogie Nights* writer-director Paul Thomas Anderson is extravagantly gifted, but this San Fernando Valley–based epic of alienation comes across like a concatenation of soap-opera stories. A remarkable cast, including Julianne Moore, Jason Robards, and William H. Macy, is featured in mostly unremarkable settings. (Rainer; 1/10/00) (3 hrs. 15 mins.; R) *UA Union Square; CC Sutton; Clearview's Chelsea.*

Mifune—A strange and amusing film about a successful businessman (Anders W. Berthelsen) who moves back to his rural hometown to care for his retarded, middle-aged brother after their father's death. He hires an ex-hooker as a housekeeper, and soon her younger brother, a delinquent prep-schooler, moves in. It's *Rain Man* meets *Pretty Woman* meets the Danish New Wave. In Danish with English subtitles. (1 hr. 38 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas.*

Mission to Mars—Brian De Palma directs this futuristic space odyssey about a recovery mission that discovers traces of life on the red planet. Great effects with extra cheese. Stars Gary Sinise, Tim Robbins, Connie Neilson, and Don Cheadle. (1 hr. 55 mins.; PG) *Art Greenwich Twin; UA Union Square; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Clearview's Chelsea; Clearview's Olympia; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

My Dog Skip—The late Willie Morris's best-selling memoir about his growing up in Mississippi with his beloved fox terrier, Skip, is now a sweet, warm family film about a boy growing up in Mississippi with a Jack Russell terrier. (1 hr. 35 mins.; PG) *UA Union Square; CC Cinemas 1, 2, 3; Loews Orpheum 7; Sony Lincoln Square; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

The Next Best Thing—Madonna plays a yoga instructor and Rupert Everett is her best friend, a gay man with whom she raises their child until trouble sets in. (1 hr. 47 mins.; PG-13) *Art Greenwich Twin; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.*

The Ninth Gate—Roman Polanski's latest is about a New York book dealer, played by Johnny Depp, who tracks down for his client (Frank Langella) a series of rare books that invoke the devil. Much of it is claptrap, but there are occasional brilliant oddments. (Rainer; 3/20/00) (2 hrs. 7 mins.; R) *Loews Village; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Chelsea; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Centre Sunnyside; Jackson Triplex; Kew Gardens Cinemas; Atrium.*

★**Not One Less**—A small, affecting fable from Zhang Yimou about a thirteen-year-old substitute village schoolteacher who goes into the city to find one of her errant pupils. The village scenes and the city scenes have a mysterious connectedness. Together they seem to take in the whole quotidian experience. (Rainer; 2/21/00) (1 hr. 46 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas; Kew Gardens Cinemas.*

Pitch Black—Vin Diesel, Radha Mitchell, and Cole Hauser are marooned in space on a strange, hot, *seemingly* lifeless planet. Just wait until dark. (1 hr. 47 mins.; R) *UA Union Square; Loews 42nd Street E Walk; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astoria Cinema.*

Price of Glory—Jimmy Smits is Arturo Ortega, a former boxer who once had a shot at the world championship, but now lives vicariously through his three sons, whom he trains to become championship boxers. (PG-13) *Opens 3/31.*

Reindeer Games—John Frankenheimer's latest caper stars Ben Affleck as an ex-con who is forced to hold up a two-bit casino in a Santa suit by a slutty Charlize Theron and smarmy Gary Sinise. Jus plain awful. (1 hr. 39 mins.; R) *Loews Kips Bay Theatre; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; Kaufman Astoria Cinema.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop out to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop-sta Aaliyah in her film debut as the rival gang leader' daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *Loews Village Loews 19th St. East; Loews Kips Bay Theatre; Loew 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Loews 84th Street; New Coliseum; Nova; Ba Plaza; Concourse Plaza; Whitestone; Canarsie; Ken Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay Centre Sunnyside; Jackson Triplex; Main Street Cinemas Plaza; UA Astoria; UA Crossbay; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island; Atrium.*

Scream 3—Neve Campbell, Courteney Cox Arquette, and David Arquette reunite with directo Wes Craven for one last scream. With Jenny McCarthy and Parker Posey. (1 hr. 56 mins.; R) *CC Village East; Loews State; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Kaufman Astori Cinema; UA Crossbay II.*

The Sixth Sense—Bruce Willis, Toni Collette, a littl boy with a dark ability, and a nice twist. (1 hr. 4 mins.; PG-13) *CC Village East; CC Murray Hi Cinemas; UA Criterion.*

The Skulls—*Dawson's Creek* star Joshua Jackson play a New Haven townie who gets accepted to Yale—which is good—and then joins a secret, elitist fraternity—which is bad. Very bad. (1 hr. 40 mins PG-13) *Opens 3/31.*

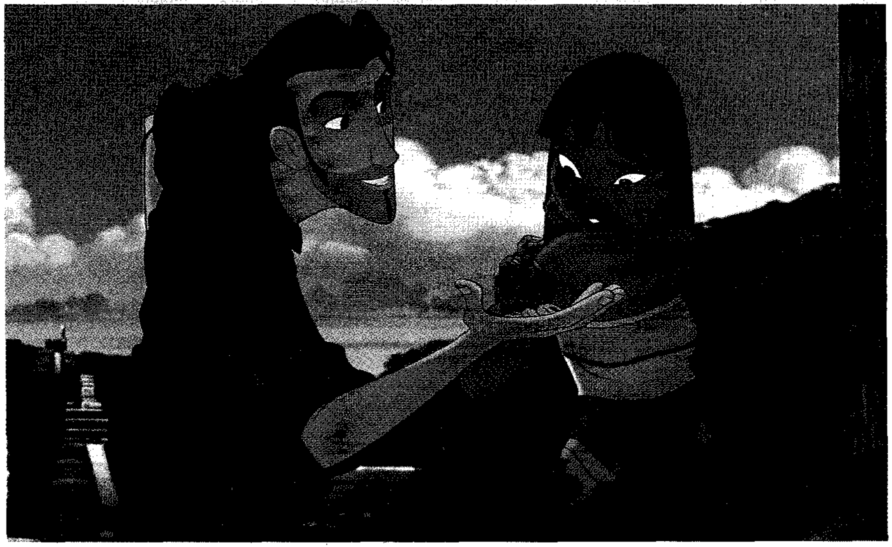
Snow Day—When a blizzard hits upstate New York the students snowplow their school shut an wreak havoc. With Chris Elliott, Chevy Chase and Mark Webber. (1 hr. 29 mins.; PG) *CO Worldwide Cinemas; Nova; Sony Lincoln Square; Bay Plaza Concourse Plaza; Whitestone; Clearview's Cobble Hil Linden Boulevard Multiplex; Cinemart; Kaufman A toria Cinema; Main Street Cinemas; UA Movies a Staten Island; Atrium.*

★**The Straight Story**—David Lynch's affecting, meditative movie about a stubborn codger (Richar Farnsworth) who rides his lawn mower clea across Iowa to visit an ailing, estranged brother perhaps the greatest Hallmark Hall of Fame movi that Hallmark never made. But the film is also a b thin. (Rainer; 10/25/99) (1 hr. 51 mins.; G) *C Village East; Lincoln Plaza Cinemas.*

Sweet and Lowdown—Woody Allen's latest piece o implied self-criticism is less interesting as an ar work than as an analytic session writ large. Sea Penn plays a legendary (and fictionalized) ja

Previews
Gold Mountain

Yes, there's plenty of soulless high-tech animation and sappy Elton John, but *The Road to El Dorado,* DreamWorks's new animated feature, is largely a comedy of errors, with Kevin Kline and Kenneth Branagh voicing a pair of bumbling petty thieves and Rosie Perez playing the native in an unusually sultry cartoon role (at least for PG territory). There is, for instance, a make-out scene (eventually shortened in the interests of the target audience) that took hours to record. "They kept asking me to do kissing and moaning noises," says Perez, "and I said, 'Who am I kissing? It's the first time I'm gonna make love.' I really had to get into it, and I couldn't stop laughing." Opens March 31.



Photograph courtesy of Dreamworks Picture guitarist from the thirties who lives his life as a heel and puts all his emotions into his art. Penn is sharp-edged and unsentimental, and, as one of his women, Samantha Morton, playing a mute laundress, is incandescent. But Allen opted for a high gloss on a pet theme. (Rainer; 12/13/99) (1 hr. 35 mins.; PG-13) *Quad Cinema; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Kew Gardens Cinemas; North Shore Towers.*

3 Strikes—Brian Hooks (*Beloved, Bulworth*) stars in this comedy about a young convict trying to avoid his third conviction which, according to California penal codes, would result in a life sentence. With David Alan Grier. (1 hr. 24 mins.; R) *CO Worldwide Cinemas; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Jackson Triplex; Kaufman Astoria Cinema.*

The Tigger Movie—Winnie-the-Pooh's hyper-spastic pal Tigger bounces about in search of his ancestry. (1 hr. 16 mins.; G) *Linden Boulevard Multiplex; Pavilion; Kaufman Astoria Cinema; Main Street Cinemas; Atrium.*

★**Titus**—Julie Taymor's stab at Shakespeare's most Marlovian play (which she's also directed Off Broadway) comes across as the granddaddy of all Hollywood ghoulfests. The film is striking, original, and supremely off-putting. (Rainer; 12/20/99) (2 hrs. 21 mins.; R) *UA Union Square.*

★**Topsy-Turvy**—Mike Leigh's movie about Gilbert and Sullivan and what led to *The Mikado* is a rich tribute to the theater and theater people. It's an uncharacteristic work for a filmmaker devoted almost entirely to modern-day movies about the messes of the lower-middle classes, but Leigh moves right into the late-Victorian era without a hitch. The feelings in this film run very deep, and Jim Broadbent's Gilbert and Allan Corduner's Sullivan are marvelously played. (Rainer; 12/20/99) (2 hrs. 41 mins.; R) *CC Village East; CC Murray Hill Cinemas; Clearview's First & 62nd St.*

reasure Island—A peculiar movie about code-breakers who read all the mail at a WWII military base in the San Francisco Bay. (1 hr. 24 mins.; R) *Cinema Village.*

umbleweeds—Based loosely on Angela Shelton's memoir, Tony winner Janet McTeer plays a woman from the rural South who packs up her 12-year-old daughter and drives cross-country in search of a better life, or at the very least a better boyfriend. With Jay O. Sanders and Gavin O'Connor. (1 hr. 44 mins.; PG-13) *Brooklyn Heights.*

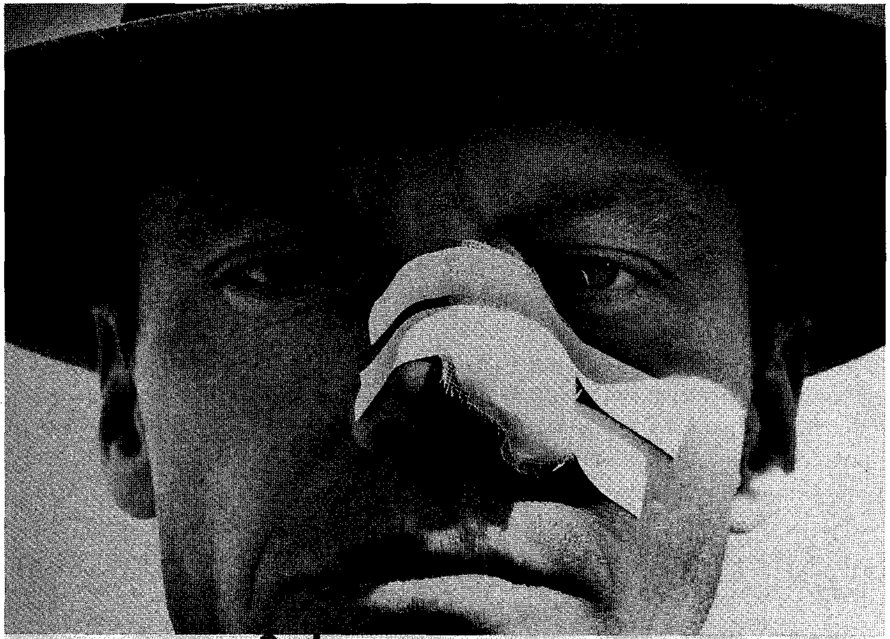
Waking the Dead—Billy Crudup is Fielding Pierce, a rising-star attorney headed for Congress who suddenly sees his wife, Sarah, everywhere. She was murdered in a car-bombing eight years ago. (1 hr. 43 mins.; R) *UA Union Square; Clearview's First & 62nd St.; Sony Lincoln Square.*

he Whole Nine Yards—Matthew Perry is Dr. Oseransky, an amiable dentist; Rosanna Arquette is Sophie, the wife who wants him dead; and Bruce Willis is Jimmy "the Tulip," the ex-hit man who lives next door in dubious witness protection. You do the math. (1 hr. 39 mins.; R) *UA Union Square; Loews Kips Bay Theatre; Loews Coronet; Loews State; Clearview's Chelsea; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island; North Shore Towers.*

Wonder Boys—A marvelous comedy starring Michael Douglas as a college creative-writing professor in Pittsburgh whose wife has walked out on him, and the long weekend in which his life unravels and ties itself up again. The terrific cast includes Tobey Maguire, Robert Downey, Jr., and Frances McDormand. Curtis Hanson directed, lyrically and lucidly, from Steve Kloves's adaptation of Michael Chabon's 1995 novel. (Rainer; 3/6/00) (1 hr. 52 mins.; R) *Art Greenwich Twin; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews State; Loews Orpheum 7; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

—In Japan's latest *anime* offering, Kamui Shiro is a young man living through the Apocalypse who has the power to save human civilization, but only by killing his best friend. Dubbed in English. (1 hr. 38 mins.; NR) *Cinema Village.*

hotograph from Film Forum.



Series
Back in Black

Movies that pay respects to forties and fifties noir are now more numerous and varied than the real thing. By classifying both 'Dirty Harry' and 'Fargo' as "Neo-Noir" in its ongoing series, Film Forum may be pushing the limits of their definition, but it's still a good excuse to gather some of our most sophisticated crime dramas under one roof. "Neo-Noir," which runs through April 6, continues this week with cool killer Lee Marvin in John Boorman's 'Point Blank,' the pitch-black Euro-pic 'Le Samouraï,' and the ne plus ultra of neo-noir, 'Chinatown' (with Jack Nicholson, above).

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave., at W. 12th St. (212-929-3350) *Mission to Mars; The Next Best Thing; Wonder Boys.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *All About My Mother; The Cider House Rules; Ghost Dog: The Way of the Samurai; Mifune; Soft Fruit; Winter Sleepers.*

CC Village East—189 Second Ave., at 12th St. (212-529-6799) *Boiler Room; Here on Earth; Holy Smoke; Scream 3; The Sixth Sense; The Straight Story; Topsy-Turvy; Whatever It Takes.*

Cinema Village—22 E. 12th St. (212-924-3363) *Judy Berlin; Kirikou and the Sorceress; Not One Less; Orphans; Treasure Island.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Being John Malkovich; Final Destination.*

Film Forum—209 W. Houston St. 212-727-8110) *The Carriers Are Waiting; Kadosh; Long Night's Journey Into Day; The Filth and the Fury.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *American Beauty; Erin Brockovich; The Ninth Gate; Romeo Must Die.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Beautiful People; Boys Don't Cry; Sex: The Annabel Chong Story; Sweet and Lowdown; Trash.*

The Screening Room—54 Varick St. (below Canal) (212-334-2100) *Buddy Boy; Rear Window; The Talented Mr. Ripley.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *All I Wanna Do; Beyond the Mat; Final Destination; Girl, Interrupted; The Insider; Magnolia; Mission to Mars; My Dog Skip; Pitch Black; Titus; Waking the Dead; The Whole Nine Yards.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Boys Don't Cry; Here on Earth; The Insider; The Sixth Sense; Topsy-Turvy.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Boiler Room; Whatever It Takes.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *American Beauty; Erin Brockovich; The Next Best Thing; Romeo Must Die; Wonder Boys.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *American Beauty; Boiler Room; The Cider House Rules; Erin Brockovich; Final Destination; Mission to Mars; The Next Best Thing; The Ninth Gate; Reindeer Games; Romeo Must Die; Whatever It Takes; The Whole Nine Yards; Wonder Boys.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Boiler Room; The Insider; Mission to Mars; My Dog Skip.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *The Cider House Rules.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *All About My Mother.*

CC Sutton—205 E. 57th St. (212-759-1411) *Final Destination; Magnolia.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *Agnes Browne.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *American Beauty.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Galaxy Quest; The Green Mile; Next Friday; Snow Day; The Talented Mr. Ripley; 3 Strikes.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Beyond the Mat; Boiler Room; Erin Brockovich; Ghost Dog: The Way of the Samurai;*

Previews

Iranian Revolution

'Majid is curious to see if you saw the film on the big screen," says a translator for Iranian director Majid Majidi. "There are two important characters," he explains, "nature and sound. And those two characters really need the big screen to show themselves." Majidi's new film, ***The Color of Paradise***, is about Mohammed (Mohsen Ramezani, below, with Elham Sharim), a blind 8-year-old boy who seems to appreciate the beauty of his rural home more profoundly than those who can see it. Iranian cinema has long been rich in style and substance, but until recently very few foreigners saw it in theaters. Today, some of Iran's most eloquent emissaries are its filmmakers, taking their subtle accounts and analyses of Iranian culture from festival to festival. In 1997, Iran's first Palme d'Or at Cannes went to ***Taste of Cherry***, by master director Abbas Kiarostami; last year Majidi's previous film, ***Children of Heaven***, was nominated for a Best Foreign Film Oscar and won several other important awards. ***The Color of Paradise*** has been sweeping festivals as well. "I was surprised how well it could communicate and touch people from a different culture," says Majidi. "I think cinema is the common language of the world. In my opinion, it's a miracle worker." But, coming from a country with such difficult politics (filmmakers often focus on children—as Majidi has—in order to evade censors), can movies change anything? The autobiographical ***Children of Heaven*** depicted a pair of siblings so poor they had to share a pair of sneakers, and ***The Color of Paradise***, though a paean to the pleasures of rural Iranian life, implicitly critiques Iran's rigid patriarchy in the form of Mohammed's cruel father, Hashem, who views his son as a burden. "Politics has an expiration date," says Majidi. "But art can have a long-term impact. So I don't know how cinema can affect politics, but one thing I'm sure of is that it can have a strong impact on people, and hopefully it's through them that policies and politicians can be affected. So our target should be people; they're the important ones." ***The Color of Paradise*** opens March 31 at the Quad and Lincoln Plaza.

BORIS KACHKA

Mission to Mars; The Next Best Thing; The Ninth Gate; Pitch Black; Romeo Must Die.

Loews Astor Plaza—44th St., bet. Broadway and Eighth Ave. (50-LOEWS#699) *Final Destination.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Whole Nine Yards; Wonder Boys.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Beauty; Scream 3; Such a Long Journey; The Whole Nine Yards; Wonder Boys.*

Paris Theatre—4 W. 58th St. (212-688-3800) *Cotton Mary.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (212-354-0900) *Boys Don't Cry; The Cider House Rules; Here on Earth; The Hurricane; The Sixth Sense; Trois; Whatever It Takes.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Boys Don't Cry; The Cider House Rules; Final Destination; Mission to Mars.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *American Beauty.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *The Cider House Rules; Final Destination; Here on Earth; Magnolia; Mission to Mars; The Ninth Gate; The Whole Nine Yards.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *Boys Don't Cry; Ghost Dog: The Way of the Samurai; The Ninth Gate; Sweet and Lowdown; Topsy-Turvy; Waking the Dead; Whatever It Takes.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *Erin Brockovich; Here on Earth.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Romeo Must Die.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Erin Brockovich.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Boiler Room; My Dog Skip; The Ninth Gate; Romeo Must Die; Whatever It Takes; The Whole Nine Yards; Wonder Boys.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *American Beauty.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The End of the Affair; Hanging Up; Here on Earth.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Here on Earth.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Erin Brockovich; The Insider.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *American Beauty; Mission to Mars.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *All About My Mother; Buena Vista Social Club; Mifune; Not One Less; The Straight Story; Sweet and Lowdown; Winter Sleepers.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Beauty; Final Destination; Ghost Dog: The Way of the Samurai; The Ninth Gate; Romeo Must Die.*

New Coliseum—701 W. 181st St. (212-740-1545) *Final Destination; Mission to Mars; The Ninth Gate; Romeo Must Die.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *Final Destination; Romeo Must Die; Snow Day.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Boiler Room; The Cider House Rules; Erin Brockovich; Fantasia/2000; Mission to Mars; My Dog Skip; The Next Best Thing; Snow Day; Waking the Dead; Whatever It Takes; The Whole Nin Yards; Wonder Boys.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *Babymother; Erin Brockovich; Final Destination; Ghost Dog: The Way of th Samurai; Here on Earth; Mission to Mars; The Nex Best Thing; The Ninth Gate; Pitch Black; Rome Must Die; Snow Day; 3 Strikes; Whatever It Takes The Whole Nine Yards.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *Beyond the Mat; Erin Brockovich; Mission to Mars My Dog Skip; The Ninth Gate; Pitch Black; Reindee Games; Romeo Must Die; Scream 3; Snow Day; Strikes.*

Whitestone—2505 Bruckner Blvd., at Hutchinso River Pkwy. (718-409-9030) *Beyond the Mat Drowning Mona; Erin Brockovich; Final Destination Ghost Dog: The Way of the Samurai; Mission to Mars My Dog Skip; The Ninth Gate; Pitch Black; Reindee Games; Romeo Must Die; Scream 3; Snow Day; Strikes; Whatever It Takes.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brookly (718-623-2770) *Boys Don't Cry; The Cider Hous Rules; Ghost Dog: The Way of the Samurai.* (See als "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *A About My Mother; Final Destination; Topsy-Turvy Tumbleweeds.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700 *Final Destination; Mission to Mars; Romeo Must Di*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *American Beauty; Boiler Room; Erin Brockovich; Judy Berlin; Mission to Mars; Return to Me Snow Day.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St (777-FILM#578) *Call theater for showtimes.*

Photograph by Hashem Atta

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *The Cider House Rules; Final Destination; Romeo Must Die.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *Beyond the Mat; Erin Brockovich; Final Destination; Ghost Dog: The Way of the Samurai; Mission to Mars; My Dog Skip; The Ninth Gate; Pitch Black; Reindeer Games; Romeo Must Die; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; Trois.*

Pavilion—188 Prospect Park West (718-369-0838) *Erin Brockovich; Mission to Mars; Romeo Must Die; The Tigger Movie; Wonder Boys.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *Final Destination; Mission to Mars; The Ninth Gate; Romeo Must Die.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *American Beauty; Erin Brockovich; Mission to Mars; Romeo Must Die.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *Beyond the Mat; Erin Brockovich; Final Destination; Here on Earth; Mission to Mars; My Dog Skip; Romeo Must Die; Whatever It Takes; The Whole Nine Yards.*

Queens

entre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Ninth Gate; Romeo Must Die.*

inemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *The Cider House Rules; Final Destination; Reindeer Games; Snow Day; Whatever It Takes.*

O Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

O Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

ollege Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *American Beauty; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; The Ninth Gate; Pitch Black; Romeo Must Die; Snow Day; The Tigger Movie; Whatever It Takes; The Whole Nine Yards.*

ackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *The Ninth Gate; Romeo Must Die; 3 Strikes.*

aufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Beyond the Mat; Boys Don't Cry; The Cider House Rules; Drowning Mona; Erin Brockovich; Final Destination; Here on Earth; My Dog Skip; The Next Best Thing; Pitch Black; Reindeer Games; Scream 3; Snow Day; 3 Strikes; The Tigger Movie; The Whole Nine Yards; Wonder Boys.*

ew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *All About My Mother; Boys Don't Cry; Judy Berlin; Kadosh; The Ninth Gate; Not One Less; Stuart Little; Sweet and Lowdown; Wonder Boys.*

ain Street Cinemas—72-66 Main St. (718-263-4828) *American Beauty; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; Romeo Must Die; Snow Day; Stuart Little; The Tigger Movie; Whatever It Takes.*

orth Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Boiler Room; The Life and Times of Hank Greenberg; Sweet and Lowdown; The Whole Nine Yards.*

laza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Final Destination; Romeo Must Die.*

ony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

ony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

ony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

A Astoria—28-60 Steinway St. (718-726-1279) *American Beauty; Mission to Mars; Romeo Must Die; Whatever It Takes.*

A Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *Romeo Must Die.*

A Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Final Destination; Romeo Must Die.*

A Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *Beyond the Mat; Erin Brockovich; Here on Earth; Mission to Mars; My Dog Skip; The Next Best Thing; Scream 3; Whatever It Takes; The Whole Nine Yards.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *American Beauty; Beyond the Mat; Boiler Room; Drowning Mona; Erin Brockovich; Here on Earth; My Dog Skip; The Next Best Thing; The Whole Nine Yards.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *Boys Don't Cry; Erin Brockovich; Here on Earth; Whatever It Takes.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *Beyond the Mat; Erin Brockovich; Final Destination; Here on Earth; Mission to Mars; Romeo Must Die; Whatever It Takes.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *American Beauty; Erin Brockovich; Final Destination; Here on Earth; Mission to Mars; My Dog Skip; The Ninth Gate; Romeo Must Die; Snow Day; The Tigger Movie; Whatever It Takes.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Boys Don't Cry; Erin Brockovich; Final Destination; Mission to Mars; My Dog Skip; Romeo Must Die.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *American Beauty; Beyond the Mat; The Cider House Rules; Erin Brockovich; Final Destination; Here on Earth; Mission to Mars; My Dog Skip; The Next Best Thing; Romeo Must Die; Snow Day; Whatever It Takes; The Whole Nine Yards.*

Museums, Societies, Etc.

Anthology Film Archives—3/28: *In Heaven; Une Femme Douce.* 3/29: "New Filmmakers." *Two Brides and a Scalpel.* 3/30: *Papa's Song.* 3/31: "Mostly Time Related Films—1970s" (shorts); *Divine Trash.* 4/1-4/29: "Fritz Lang Restored." 4/1: *Destiny; Fury.* 4/1-4/2: *Divine Trash; Papa's Song.* 4/3: *Papa's Song.* 4/3: "PS2000 Short Film Festival" (only $5). 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—3/28: *Gloria* (1980). 3/29: *Pandora's Box* (1929). 3/30-3/31: *Les Amants du Pont Neuf* (1991). 3/1-3/2: "Herzog-Kinski: Clash of the Titans" continues. 4/1: *Burden of Dreams* (1982). 4/2: *Cobra Verde* (1988). 4/3: *Faust* (1994). 30 Lafayette Avenue, Brooklyn. (718-623-2770).

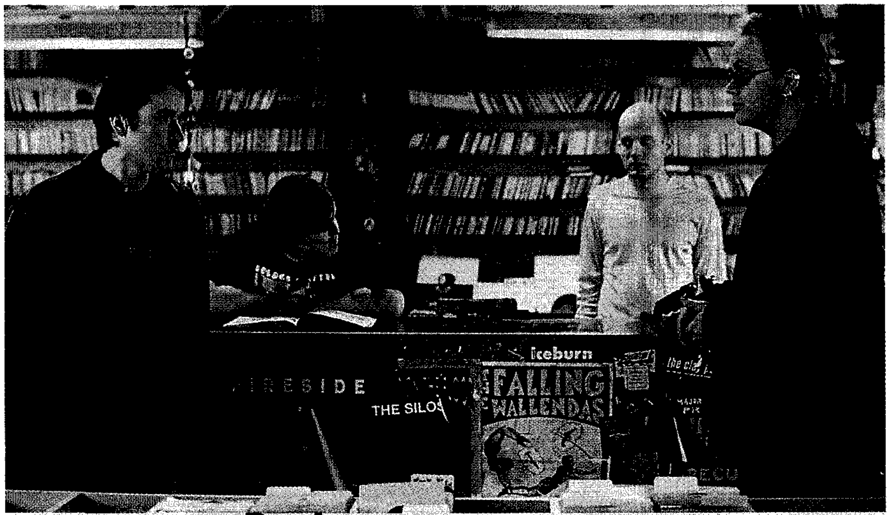
Cinema Classics—"Noir: Visions of Dark." 3/28: *They Don't Believe Me* (1947); 3/29-3/30: *Big Heat* (1947); 3/31-4/2: *Out of the Past* (1947); 4/3-4/4: *Johnny Eager* (1947). 332 E. 11th St. (212-675-6692); $5.

Film Society of Lincoln Center (The Walter Reade Theater)—Through 4/6: *Fragments*Jerusalem* (1986-1996). 3/30: *Chronicle of Anna Magdalena Bach* (1968). 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors.

Museum of Modern Art—"New Directors/New Films" continues through 4/9. 3/28: *Voyages; Nowhere to Hide.* 3/29: *Journey to the Sun; Northern Skirts.* 3/30: *Journey to the Sun; Shower.* 3/31: *Northern Skirts; The Eyes of Tammy Faye.* 4/1: *Shower; El Medina; Le Bleu des Villes; Two Women.* 4/2: *The Eyes of Tammy Faye; El Medina; Le Bleu des Villes; Two Women.* 3/3: *Martin; Crane World.* 11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult.

The Screening Room—From 3/31: "Gambler: The Films of James Toback." 3/31: *The Gambler* (1975). 4/1: *Fingers* (1977). 4/2: *The Big Bang* (1989). 4/3: *Exposed* (1983). James Toback will be at the theater for the 4/1 and 4/2 screenings. 3/31 and 4/1, at midnight: *The Stendhal Syndrome.* 54 Varick St. (212-334-2100); $9.

YWCA Cine-Club—"4 Women + Film" continues. 4/1 and 4/2: *Jacquiot de Nantes* (1991); in French with English subtitles. 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.



Previews
Say Everything

What with its hilariously geeky music aficionados, 60-song soundtrack, and wry, neurotic voice-overs, 'High Fidelity' may not look like a romantic comedy at first. Clever flashbacks and dream sequences are silly but effective, and John Cusack (above, with Jack Black, Todd Louiso, and Tim Robbins) convincingly inhabits the self-centered comic loser at the core of Nick Hornby's novel. But when he stands in the rain, pleading at the window of his indifferent beloved, the only things missing are Ione Skye and a boom box blasting Peter Gabriel. Opens March 31.

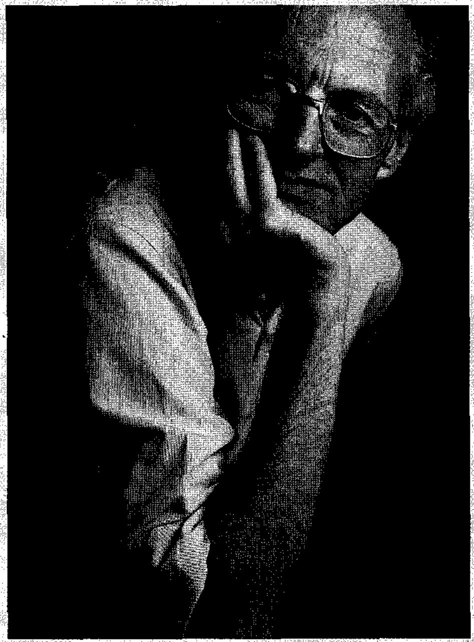
otograph by Melissa Moseley.

theater

John Clancy...*Copenhagen*...David Cale

Previews
Quantum Leap

Michael Frayn (pictured) is renowned as an author of witty comedies (*Noises Off*) and satirical novels (*Headlong*), but most recently, he is responsible for Copenhagen, an intricate, serious drama about wartime morals and nuclear physics. The play—an unexpected sensation on London's West End—reimagines a fabled meeting between German physicist Werner Heisenberg and his Danish colleague Niels Bohr in 1941, when both were busily pursuing a workable atom bomb for opposing forces. "I'm not a scientist whatsoever," the British playwright admits, "and I've found it difficult to master the material." But he felt it necessary to tackle quantum physics, both because the event was "such a strange and mysterious encounter" and because "science has become the dominant way of thinking of our time." Trained in philosophy, Frayn knew of the legendary meeting, but set out to research it by reading everything he could get his hands on, both in English and in German. He soon found that Bohr and Heisenberg weren't just impressive scientists with highly developed moral sensibilities. Behind all the equations, the writer found two very sympathetic—even funny—guys. "It's a serious play, but each had a great sense of humor," Frayn says. "A load of teasing went on between them." In addition, they were poker fiends. "In Heisenberg's ski hut, they would play poker and even invent games," says Frayn. "They tried playing without cards—even tried chess without a board." And while quantum board games might seem a little odd, such details enabled Frayn to imagine more complete personalities in order to further the play's theme. "I'm suggesting that there's a kind of parallel between physical uncertainty, as stated in the Heisenberg Principle, and the uncertainty of human thoughts and motivations," Frayn says. "There's always a theoretical difficulty in knowing what people are thinking and knowing why they do what they do." After all, wondering about what Bohr and Heisenberg were thinking in 1941 is what got Frayn into this mess in the first place. Previews begin March 23. **LOGAN HILL**



Photograph by Jillian Edelstein

Broadway

Previews and Openings

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/30 reopening. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/11 opening. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

The Green Bird—With the stylish puppetry, masks, and visual risks she is known for, Julie Taymor (*The Lion King*) opens her new comedy, a mixed-up tale about a king and mixed-up twins. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 4/1 for a 4/18 opening. *Cort Theatre, 138 W. 48th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/16 opening. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Moon for the Misbegotten—*See Simon, p. 54.* $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Noël Coward's Suite in Two Keys—Hayley Mills stars in her New York stage debut, with Judith Ivey and Paxton Whitehead in Coward's last plays. $35–$50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. Previews begin 3/28 for a 4/10 opening. *Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).*

The Ride Down Mt. Morgan—In this revival of Arthur Miller's rarely produced play, Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a businessman who marries a woman before divorcing his current wife—and is bedridden after a terrible accident. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an April 9 opening. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life, from her childhood in Russia, through Warsaw's ghettos, to Don Johnson's Miami. $30–$60. Mon.–Sat. at 8, Sat. at 2. Previews begin 3/28 for a 4/12 opening. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Taller Than a Dwarf—Parker Posey and Matthew Broderick star in a new comedy by Elaine May (*Power Plays, Death Defying Acts*). Alan Arkin directs. $25–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/24 opening. *Longacre Theatre, 220 W. 48th St. (212-239-6200).*

The Wild Party—Apparently, the partying on Broadway didn't end on New Year's Eve. Toni Collette, Eartha Kitt, and Mandy Patinkin throw a Jazz Age bash in a new musical, the second this season with the same title and source, by Michael John LaChiusa and George C. Wolfe. $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2. In previews for a 4/13 opening. *Virginia Theatre, 245 W. 52nd St. (212-239-6200).*

Now Playing

Aïda—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. a 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 155 Broadway, at 47th St. (212-307-4747).*

Amadeus—Nearly two decades after its London an Broadway triumphs, Peter Shaffer's play returns again directed by Sir Peter Hall. Michael Shee purrs, hisses, and farts as Mozart; David Suche plays his conniving nemesis, Salieri. $25–$75 Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Musi Box Theatre, 239 W. 45th St. (212-239-6200).*

Annie Get Your Gun—Bernadette Peters plays th sharp-tongued, sharpshootin' gal from Cincinnati

$35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—Eight lives and counting. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Bebe Neuwirth. $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Shubert, 225 W. 44th St. (212-239-6200).*

ame Edna: The Royal Tour—Other performers have invented running stage personas for themselves like Australia's Barry Humphries and his Dame Edna Everage, but have they been this amusing? I am prepared to declare him the funniest man in today's theater. Also the funniest woman. (Simon: 11/2/99.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (212-239-6200).*

ootloose—The maxi-musical adaptation. $20–$75. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 7. *Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).*

osse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* Featuring ballet star Julio Bocca, through 4/8. $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

ackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00). $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

ames Joyce's The Dead—Transferred from Playwrights Horizons, a musical adaptation of the short story by James Joyce, featuring a magnificent and diverse cast (which includes Christopher Walken, Stephen Spinella, and Marni Nixon) and the plaintive Irish melodies of Shaun Davey. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Belasco Theatre, 111 W. 44th St. (212-239-6200).*

kyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

iss Me, Kate—Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

s Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

e Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. Adults will feast, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

Riverdance—This revamped version returns to New York with a more global feel, featuring flamenco and South African vocals, along with Irish singer Brian Kennedy and dancers Pat Roddy and Eileen Martin. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Squonk!—This new production, which made its debut at the East Village's P.S. 122, may be a musical, but it's no *Footloose.* $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Swing!—The dance marathon begins, with requisite suspenders and flared skirts, in this new musical. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

True West—Sam Shepard's dysfunctional brothers are brought back to life by two old friends: Philip Seymour Hoffman and John C. Reilly, most recently spotted together in the film *Magnolia.* $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Waiting in the Wings—Noël Coward's fiftieth play (1960), a piece about former star stage actresses living out their declining years in the Wings, a less-than-lavish retirement home, the play is a wise and compassionate address of the problems of aging and death that confront us all. To miss this play (starring Rosemary Harris and Lauren Bacall) would be a major folly; not having a good time at it is a virtual—no, a real—impossibility. (Simon: 1/10/99). $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Off Broadway

Previews and Openings

Betwixt—Solo artist David Cale opens his first duet show, a musical tale of expatriate love performed with Cara Seymour. $20–$35. Tues.–Sat. at 8, Sun. at 3 and 7. In previews for a 3/30 opening. *Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).*

Family Week—Beth Henley, who won a Pulitzer for *Crimes of the Heart,* presents a new comedy about a woman who's lost a child and is about to lose a husband. $39.50–$55. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. Previews begin 3/28 for a 4/10 opening. *Century Center for the Performing Arts, 111 E. 15 St. (212-239-6200).*

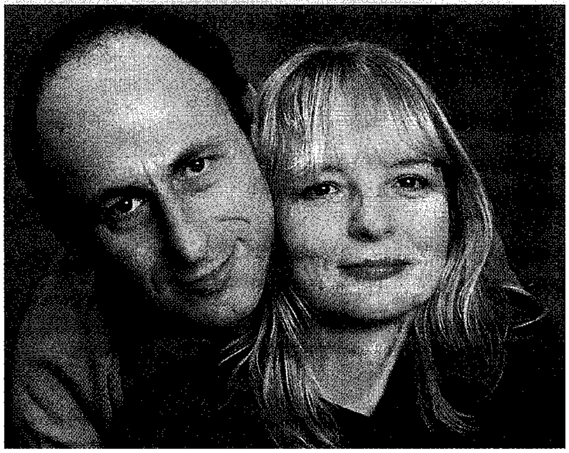
Naked—Brooklyn native Mira Sorvino (*Mighty Aphrodite*) and Daniel Benzali star in Luigi Pirandello's intriguing tale about a woman, a child's death, and a famous novelist. $25–45. Tues.–Sat. at 8, most Sat. and Sun. at 3. Previews begin 3/30 for a 4/9 opening. *Classic Stage Company, 136 E. 13th St. (212-677-4210).*

Uncle Vanya—The Roundabout presents Chekhov's comedy, starring vets Sir Derek Jacobi, Laura Linney, Brian Murray, and Roger Rees. Michael Mayer *Side Man* directs. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews begin 4/4 for a 4/30 opening. Through 6/11. *Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).*

Previews

Cale and Hearty

In solo shows like 'Smooch Music' and 'Lillian,' Obie-winning monologuist and Jazz Passengers lyricist David Cale is known for telling tales about everyday housewives and alcoholics, mixed-up kids and messed-up families. In 'Betwixt,' the Brit's first duet show, he and Cara Seymour (pictured) will give voice to their fellow English expatriates set adrift in America. In previews for a March 30 opening. (See "Off Broadway.")



What You Get and What You Expect—Christopher Ashley (*The Country Club, Currently of Palm Beach*) directs Jean-Marie Besset's play about two architects vying for the world's first extraterrestrial commission: a monument on the moon. $45. Tues.–Sun. at 8, Sat. and Sun. at 3. In previews for a 3/28 opening. *New York Theatre Workshop, 79 E. 4th St. (212-460-5475).*

Now Playing

The Altruists—A new play by Nicky Silver that proves that those Volvo-driving Upper East Side philanthropists are just as screwy as you'd expect. $40. Mon.–Fri. at 8, Sat. at 5 and 9. Through 4/8. *Vineyard Theatre, 108 E. 15th St. (212-353-0303).*

American Buffalo—William H. Macy and Philip Baker Hall, two prodigiously talented actors who started out in the theater and achieved major Hollywood success, play bumbling thieves in David Mamet's 1975 play. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 5/21. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Ancestral Voices—A staged reading of A. R. Gurney's family story about divorce in a Buffalo family. Now featuring Irene Worth. $45. Sun. at 7:30, Mon. at 8. Through 4/3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

otograph by Carol Rosegg.

Arms and the Man—Roger Rees directs the Roundabout Theater's revival of George Bernard Shaw's comic drama of bullets and bonbons. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 4/30. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Bad Boy Nietzsche—Off-Off Broadway's patron devil, Richard Foreman, pays tribute to philosophy's favorite Antichrist. $15. Tues., Thurs.–Sun. at 8. Through 4/30. *Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).*

The Big Bang—In the beginning, there was the word. Then there was the musical. In this backstage comedy, actors Jed Feuer and Boyd Graham present a backer's audition for a musical about nothing less than the history of humanity. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

Bomb-itty of Errors—An "ad-rap-tation" of the Bard's classic. $20–$35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *45 Bleecker St. (212-307-4100).*

The Country Boy—The Irish Rep presents John Murphy's 1959 story about an American who returns home to Ireland. $30–$35. Tues.–Sat. at 8, Sat. and Sun. at 3. Through 4/2. *Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).*

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. Starring John Shea. $25–$35. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $35. Thurs.–Sat. at 8 and 10:30, Sun. at 8. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Enough About Me: An Unauthorized Autobiography—Downtown diva Varla Jean Merman reveals all the aorta-bursting heartache that festers behind her dazzling persona. $25. Thurs. at 8, Fri. and Sat. at 11, Sun. at 7. *Chelsea Playhouse, 125 W. 22nd St. (212-307-4100).*

Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardus Theatre, Broadway at 51st St. (212-239-6200).*

Fuddy Meers—This is a deftly zany absurdist comedy by David Lindsay-Abaire, a young but already much-produced playwright. The heroine, Claire, suffers from psychogenic amnesia, waking up every morning as a blank slate, on which her husband and her teenage son from a former marriage must imprint the facts of her life, only to have her forget them. The evening explodes with laughter, magisterially provided by J. Smith-Cameron and others. (Simon: 11/15/99.) $19.50–$50. Tues.–Sat at 8, Sat. at 2:30, Sun. at 3 at 7. *Minetta Lane Theatre, 18 Minetta Lane (212-307-4100).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries o restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling acto who works the reservation phones in a four-sta restaurant. (Simon: 1/17/00.) $45. Tues.–Fri. at 8 Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre 38 Commerce St. (212-239-6200).*

Godspell—Step aside, Tim Rice, Stephen Schwartz' musical presents an Off Broadway savior. $25–$40 Wed.–Sat. and Mon. at 8, Sat. at 2, Sun. at 7 Through 4/1. *Third Eye Repertory, 22 W. 34th St (212-307-4100).*

Hedwig and the Angry Inch—A German transsexua achieves self-actualization and tabloid fam through songwriting in this brave, beautiful roc musical. $19.99–$49.50. Mon., Wed., Thurs. at 8 Fri. at 8 and 11, Sat. at 7 and 10, Sun. at 7. Throug 4/9. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).*

The Hologram Theory—A mystical club-kid thriller b Jessica Goldberg. $30. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Through 4/19. *McGinn/Cazale Theater, 216 Broadway, at 76th St. (212-279-4200).*

House Arrest—Anna Deavere Smith's latest one woman show tracks the evolution of the American presidency. $45. Tues.–Sat. at 8, Sat. and Sun. a 2. Through 4/8. *The Joseph Papp Public Theater, 42 Lafayette St. (212-239-6200).*

I Love You, You're Perfect, Now Change—It's a daring innovation, perhaps, but this musical revue is abou what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sa at 8, Wed. at 2:30, Sat. at 2:30, Sun. at 3 and 7:3 *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Imperfect Love—Screenwriter-playwright Brando Cole's romantic farce, a tale of a bungled play an backstage love. $35. Tues.–Sat. at 8, Sun. at Through 4/16. *New York Performance Works, 12 Chambers St. (212-969-0166).*

It's Impossible to Sing and Play the Bass—Jay Leonha performs twenty of his songs in this new musica $20–$40. Mon. and Thurs.–Sat. at 8, Fri. and Sa at 10:30, Sun. at 3 and 7:30. *Jewel Box Theatre, 32 W. 44th St. (212-239-6200).*

Kiki & Herb: Playing for Time—The downtown du open their first open-ended run, after practicall reinventing cabaret theater with renditions crooner classics and slightly less Algonquin tun by the likes of Patti Smith, Suicidal Tendencie and Christina Aguilera. $12–$15. Fri–Sun. at 7:3 *Fez, 380 Lafayette St. (212-533-2680).*

King Without a Castle—A young man struggles wit love in Candido Tirado's new play. Directed b Michael John Garces. $15–$20. Wed.–Sat. at 8, Sa at 2, Sun. at 2 and 6:30. *Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).*

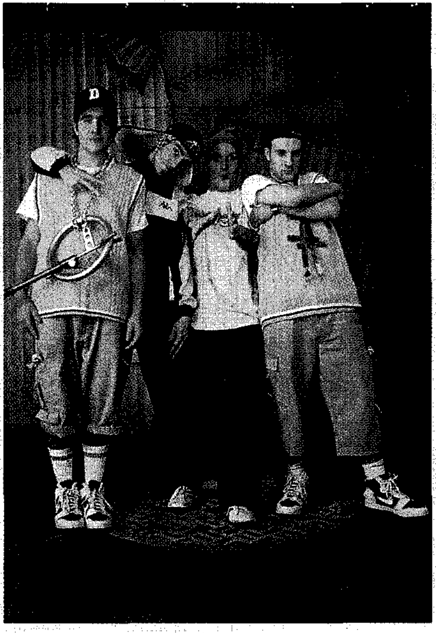
The Last Supper—A new musical about the dram behind Leonardo Da Vinci's famous painting. $2 Wed.–Sat. at 8. *St. Luke's Church Annex, 308 W 46th St. (212-279-4200).*

Miss Lulu Bett—A 1920 play about an independe woman by Zona Gale, the first woman to win th

Onstage
MC Hamlet

Chowing down at the NoHo Star after the second exhausting Sunday performance of their surprising Off-Broadway hit, *The Bomb-itty of Errors,* the show's D.J. and four young rappers (left to right, Jason Catalano, Gregory Qaiyum, Jordan Allen-Dutton, Erik Weiner) are interrupted by two groupies. One young woman has seen the show, a funky fresh "ad-raptation" of *The Comedy of Errors* complete with twins from Syracuse and a hip-hop Hasid, six times. She says tonight was great, better than before, even—then she bashfully darts away. "Sometimes, she gets so nervous," explains Qaiyum, "she just makes up words, like *fanta-ta-tabulous.*" Allen-Dutton cuts in, "That's what it's all about! That's what Shakespeare was doing! Once I saw an estimate of how many words he invented! It's incredible." The effusive, multitalented *Bomb-itty* crew likes to say that rap is a natural match for Shakespearean English: After all, what's a phrase like "gettin' jiggy wit it" if not an update on an Elizabethan euphemism like "groping for trouts in a peculiar river?" But the truth is, the group chose Shakespeare because they were desperate. Qaiyum explains that it all began when his senior thesis at Tisch almost fell apart: "It was awful, and we were running out of time, so we finally said, okay, we've only got five weeks, let's adapt a text." Allen-Dutton interrupts, "I suggested Kafka. I wanted to do *The Trial.*" Oh, well. Instead of staging a dark Diallo-era rap about an innocent man's persecution at the hands of the police, the troupe composed one of the season's funniest comedies, complete with a Barry White–style slow jam devoted to a blonde-haired Luciana (Weiner). Their irrepressible energy has won over what may be New York's most diverse theater audience, overcoming older visitors' resistance to rap, younger kids' disinterest in Shakespeare, and skepticism about white boys who rap. As Allen-Dutton says, "We keep attacking until they buckle." (See "Off Broadway.")

Logan Hill



Photograph by Leslie Lyon

Pulitzer Prize for drama. $15–$25. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. at 2, Sun. at 3. Through 4/23. *Mint Theater, 311 W. 43rd St. (212-315-0231).*

Monster—Frank Hertle's comic mystery. $35. Wed.–Sat. at 8, Sun. at 3. Through 4/16. *Kaufman Theater, 534 W. 42nd St. (212-244-7529).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes, featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$80. Mon., Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro about four meddling Italian-American grandparents. $49.40. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. (Simon: 12/15/97.) $20–$55; optional dinner 90 minutes before curtain. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre, 327 W. 44th St. (212-239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

ure of This One—Michael MacCauley's new one-man show. $28. Most nights at 8. Through 4/8. *Tribeca Playhouse, 111 Reade St. (212-532-8887).*

The Tale of the Allergist's Wife—Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00). $50. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

he Time of the Cuckoo—Arthur Laurents' classic romantic comedy about an American woman in Venice (Debra Monk) who falls for a cute shopkeeper (Olek Krupa). $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

ony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(212-239-6200).*

y to Remember: A Look at Off Broadway—Accomplished golden gal Rita Gardner looks back on 40 years in the theater, from her recent role in *Eleanor* to her 1960 success as "the Girl" in *The Fantastics.* $30. Sat. at 10. *Sullivan Street Playhouse, 181 Sullivan St. (212-674-3838).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Waste—This is a splendid mounting of Harley Granville Barker's 1907 play about what goes on behind the scenes in a British cabinet-elect and how a potential scandal ruins its brightest member's chances. With a number of sharply drawn characters, British society is magisterially evoked, and politics becomes as fascinating as it is fearsome. (Simon: 3/20/00). $10–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

The Waverly Gallery—*See Simon, p. 54.* $40–$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).*

The Wild Party—The first of two new musicals with the same title, based on Joseph Moncure March's raucous Jazz Age poem about a soirée that ends in a police bust. Book, music, and lyrics by Andrew Lippa. The cast features heartthrob Taye Diggs, Idina Menzel, Brian d'Arcy James, and Julia Murney. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's Holy Sonnets? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. (Simon: 9/28/98.) Now starring Lisa Harrow. Through 4/9. *$40–$55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Zona, the Ghost of Greenbrier—A West Virginia courtroom drama about a newlywed's murder. $15–$30. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. Through 4/16. *Hudson Guild Theatre, 441 W. 26th St. (212-532-8887).*

Off-Off Broadway

Birdseed Bundles—Ain Gordon's newest play about marriage, featuring two dead grandmothers and a Vermont motel. Directed by Michael Sexton. $20. Tues.–Sat. at 8, Sun. at 3. Through 4/2. *Dance Theater Workshop, 219 W. 19th St. (212-924-0077).*

Charlie Victor Romeo (Cockpit Voice Recorder)—A multimedia piece about death and high altitudes based on black box recordings. Thurs.–Sat. at 8. Through 5/27. *Collective Unconscious, 145 Ludlow St. (212-254-5277).*

Chekhov Vaudevilles—Eleven shows in the porn palace. $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

Down the Drain—A new comedy based on a true murder, presented by the Adobe Theater Company. $12. Wed.–Sat. at 8. Through 4/15. *Ohio Theater, 66 Wooster St. (212-620-011).*

North Atlantic—The Wooster Group's satire. $25–$30. Tues.–Sun. at 8. *Performing Garage, 33 Wooster St. (212-966-3651).*

Notice of Default and Opportunity to Cure—John Clancy's new show. $12. Wed.–Sat. at 8. 3/31–4/22. *Present Company Theatorium, 198 Stanton St. (212-420-8877).*

Repertorio Español—Several performances in repertory, including several by dancer Pilar Rioja. $15–$40. Call for schedule. *Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).*

Previews
Been There, Dun That

On January 7, John Clancy (pictured), a co-founder of the New York International Fringe Festival, received a notice of default from his landlord. Apparently, his Present Company Theatorium owed his landlord, oh, about $137,000. So Clancy, who was scheduled to open a new play this month anyway, is striking back in the only way he knows how: with a one-man show. 'Notice of Default and Opportunity to Cure,' his meditation on nonprofit funding, a $7,875 monthly rent, and the inevitable evanescence of money, begins previews March 31. And by the way, donations will be gratefully accepted. (See "Off–Off Broadway.")

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

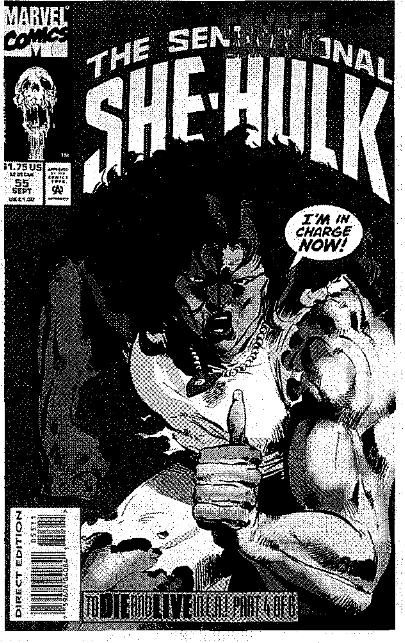
hotograph by Aries.

art

Modern Amazons...David Ireland...Roman Glass

On View
Sisterhood Is Powerful

Hypermuscular women have an image problem—not with their own estimations of their bodies, but in the way they're perceived by others. They've been the standard fare of circus sideshows and comic books, for example, but only rarely show up in art. There are those, in fact, who would prefer not to see them at all. "She basically doesn't exist as far as some people are concerned," notes Laurie Fierstein, a social activist and bodybuilder who decided she'd prompt a discussion about extreme female muscularity with an exhibition on the subject. "Picturing the Modern Amazon" (New Museum of Contemporary Art, 583 Broadway, near Prince Street; March 31–June 25), co-organized with art historians Judith Stein and Joanna Frueh, includes eighteenth- and nineteenth-century depictions of women performing harrowing feats of strength in circus and vaudeville acts, twentieth-century comic strips and books (right, Pat Olliffe's *The Sensational Savage She-Hulk*, Volume 2, Number 55, September 1993), documentation of modern women's bodybuilding, and works by more than 60 contemporary artists, among them Matthew Barney, Nicole Eisenman, Alfred Leslie, Andres Serrano, and Cindy Sherman. Even examples that could be easily construed as demeaning to women—in particular the efforts of certain cartoonists—get plenty of visibility. "There are ways that the woman could be seen as empowered," Fierstein says. "There's an element of fear, of lust, of allure, of embarrassment on the part of the artist. That complexity of responses is what we're addressing in this show." Edith Newhall



Photograph courtesy of the New Museum of Contemporary A

Galleries
Solos

Madison Avenue and Vicinity

Ross Braught—Paintings, drawings, and lithographs of landscapes in the American West and the Virgin Islands, and still-life arrangements, by a Pennsylvania-born artist (1898–1983) who was a friend and colleague of Thomas Hart Benton; through 4/22. Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Jessica Gandolf—Oil-on-panel paintings of old-time baseball players that isolate their subjects against minimal, often ethereal, backgrounds; 3/30–5/6. Baumgold, 128 E. 72nd St. (212-861-7338).

Nancy Graves—Paintings, sculptures, and works on paper made between 1971 and 1989 by the artist, whose forms and images draw on the natural world; through 4/20. Knoedler, 19 E. 70th St. (212-794-0550).

Derrick Guild—Paintings that depict loaves of bread isolated against dark, ambiguous backgrounds; through 4/22. Stone, 113 E. 90th St. (212-987-4997).

Henry Lamb—A selection of watercolors and drawings by the British artist (1883–1960), who was associated with the Bloomsbury Group, including self-portraits; portraits of his friends; genre scenes of his family; and landscape views of Sancerre, France, and Coombe Bissett, near Salisbury in Wiltshire, England; through 4/15. Davis & Langdale, 231 E. 60th St. (212-838-0333).

Gerhard Richter—A selection of the German artist's early paintings from the sixties and seventies; through 4/22. Zwirner & Wirth, 32 E. 69th St. (212-517-8677)

Esteban Vicente—Drawings and collages from the fifties and sixties by the artist, who is now 97 and one of the last surviving members of the New York School; through 4/15. Berry-Hill, 11 E. 70th St. (212-744-2300).

57th Street Area

George Baselitz—New paintings that depict dogs rendered in agitated impasto brushstrokes or portraitlike in black on veils of white and cream-colored enamel and continuing the artist's trademark compositional device of inverting his subjects; through 4/22. PaceWildenstein, 32 E. 57th St. (212-421-3292).

Dozier Bell—New paintings of landscapes and skyscapes; 3/29–4/29. Schmidt-Bingham, 41 E. 57th St. (212-888-1122).

Claudio Bravo—New paintings and works on paper by the Latin American realist; 3/29–4/22. Marlborough, 40 W. 57th St. (212-541-4900).

Anthony Caro—Painted steel sculptures made between 1964 and 1972; through 4/22. Ameringer/Howard, 41 E. 57th St. (212-935-1110).

Sidney Goodman—Figurative paintings from the past three years; through 4/8. ACA, 41 E. 57th St. (212-644-8300).

Philip Guston—Small paintings on panel from the seventies; through 4/5. McKee, 745 Fifth Ave. (212-688-5951).

John Heliker—Drawings of landscapes, figures, and interiors; through 5/15. Kraushaar, 724 Fifth Ave. (212-307-5730).

Yvonne Jacquette—Recent paintings of aerial views of New York and Chicago; through 4/8. DC Moore, 724 Fifth Ave. (212-247-2111).

Jane Freilicher—Paintings and works on paper that depict views from the artist's studio windows in Manhattan and Long Island; through 4/22. De Nagy, 724 Fifth Ave. (212-262-5050).

Ansel Krut—New paintings; through 4/8. Adams, 41 W. 57th St. (212-644-5665).

Denise Mickilowski/Thomas Cordell—Still-life paintings/Paintings of landscapes and city views in Europe, Asia, and America. Through 4/15. Fischbach, 24 W. 57th St. (212-759-2345).

Fairfield Porter—A retrospective of paintings and works on paper by the American artist and art critic known for his landscapes of Maine and Southampton, Long Island, and portrayals of his family and friends, including examples of his personal correspondence and articles for magazines; through 5/27. AXA, 787 Seventh Ave., at 51st St. (212-554-4818), Mon.–Fri. 11–6, Sat. 12–5.

Leon Polk Smith—Paintings and drawings of interlocking hard-edged geometric forms executed between 1940 and 1950; 3/30–4/29. Washburn, 20 W. 57th St. (397-6780).

William Stewart—Paintings that depict figures in deep introspection; through 4/8. Wright, 41 E. 57th St. (212-702-0132).

Ursula Von Rydingsvard—New sculptures made laminated cedar; through 4/29. Lelong, 20 W. 57t St. (212-315-0470).

Andy Warhol and Cecil Beaton—Fashion illustratio and other drawings by Warhol from the fifties an sixties and drawings for stage designs by Beato from the same period; through 5/20. Sheehan, 2 W. 57th St. (212-489-3331).

SoHo and TriBeCa

Bill Beckley—Photo-text works from the late sever ties to the present; through 4/8. Gibson, 56 Broadway (212-925-1192).

Christine Borland—A video projection, sculpture and photographs that examine issues of genet research, human engineering, and mortality, b the Scottish-born artist; through 4/15. Kelly, 4 Mercer St. (212-343-2405).

David Bunn—"Double Monster," a new work fro an ongoing project for which the artist has paire catalogue cards from the Los Angeles Central L brary with the obsolete card catalogue from th

Mutter Museum in Philadelphia, a nineteenth-century medical museum of pathological specimens; through 4/22. Alexander, 59 Wooster St. (212-925-4338).

Tom Burckhardt/Gaines Peyton—New works on paper that draw on Asian art, pre-Columbian objects, and fun-house murals/Paintings of birds and other wildlife set against abstract color fields; through 4/29. Bridgewater/Lustberg & Blumenfeld, 560 Broadway (212-941-6355).

Chuck Close—New portrait paintings of artists; through 4/29. PaceWildenstein, 142 Greene St. (212-431-9224).

Casey Cook—Paintings that combine figures, line, and text and use colors that suggest corporate lounges; through 4/22. Lehmann Maupin, 39 Greene St. (212-965-0753).

Jackie Ferrara—Small sculptures, drawings, and models by this sculptor who is known for her large-scale public commissions; through 4/22. Taylor/TZ'Art, 470 Broome St. (212-966-9059).

Eberhard Havekost—Paintings that depict fragments of views of walls, windows, and doorways as they might be observed by a surveillance camera; through 4/22. Kern, 558 Broadway (212-965-1706).

Wade Hoefer/Maria Porges—New landscape paintings/Wax bottles constructed from the "lost wax" method. Through 4/22. Beitzel, 102 Prince St. (212-219-2863).

Warren Isensee—Paintings of patterns that draw on fifties design and the geometric abstract paintings of Ellsworth Kelly and Myron Stout; through 4/19. Collins, 83 Grand St. (212-226-1861).

Richard Long—New slate sculptures and text works; 4/1–29. Sperone Westwatter, 142 Greene St. (212-431-3685).

Doug Martin—New paintings of Adirondack landscapes; through 4/22. Cowles, 74 Grand St. (212-925-3500).

John Okulick—New wood sculptures; through 4/26. Hoffman, 429 W. Broadway (212-966-6676).

Carolanna Parlato—New paintings; through 4/29. Pelavin, 13 Jay St. (212-925-9424).

Rebecca Purdum—New abstract paintings; through 4/22. Tilton, 49 Greene St. (941-1775).

Alan Turner—Drawings and paintings from the nineties; through 4/8. Lennon, Weinberg, 560 Broadway (212-941-0012).

Chelsea

Rita Ackermann/Michael Lazarus—New paintings by both. Through 4/15. Rosen, 525 W. 24th St. (212-627-6000).

Beatriz Barral/Charles Gaines—Abstract paintings that incorporate unconventional materials and colors/Installations and wall works. Through 4/15. Weber, 529 W. 20th St. (212-691-5711).

Andy Collins—New paintings that depict familiar shapes in suspended animation; through 4/22. Audiello, 526 W. 26th St. (212-675-9082).

lise D'Arrigo/Victor Pesce—New ink drawings on Japanese paper/New still-life paintings that depict objects in backgrounds stripped of superfluous detail. Through 4/15. Harris, 529 W. 20th St. (212-463-9666).

Maureen Gallace—Paintings that depict rural and suburban scenes reduced to their most basic forms; 4/1–29. 303, 525 W. 22nd St. (212-255-1121).

rank Gerritz—Graphite drawings on panels; through 4/22. Stark, 555 W. 25th St. (212-807-1051).

ugustus Goertz—Textural abstract paintings that allude to natural phenomena; through 4/22. Foster, 529 W. 20th St. (212-966-9024).

teven Hull—Recent abstract paintings, in which a single work may comprise a stack of canvases of various sizes to which such unexpected materials as rugs, plastic flowers, and Chinese masks have been attached; through 4/29. Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

avid Ireland—Sculptures, objects, photographs, and drawings spanning the past 25 years of the San Francisco artist's career; through 4/15. Shainman, 513 W. 20th St. (212-645-1701).

y Kelly—Reductive images of landscape and architecture in pastel and graphite on vellum; through 4/16. Kempner, 501 W. 23rd St. (212-206-6872).

Anselm Kiefer—New paintings and two lead "bookcase" sculptures; through 4/15. Gagosian, 555 W. 24th St. (741-1111).

Judy Ledgerwood/Jeremy Blake—Abstract paintings whose shapes and compositions echo the rhythms and improvisational riffs of jazz/A DVD projection. Through 4/15. Feigen Contemporary, 535 W. 20th St. (212-929-0500).

Paul Etienne Lincoln—An installation titled *Ignisfatuus* that takes its inspiration from the opera soprano Rosa Ponselle (1897–1981) and incorporates acoustic, mechanical, and chemical activity determined by lunar cycles, through 4/15, at Alexander and Bonin, 132 Tenth Ave. (212-367-7474), and mechanized characters from the artist's ongoing series, "The World and Its Inhabitants," through 4/22, at Burgin, 243 W. 18th St. (212-462-2668).

Iñigo Manglano-Ovalle—New installations that incorporate video, photographs, and objects; through 4/29. Protetch, 511 W. 22nd St. (212-633-6999).

Matt Mullican—An installation that transforms the gallery into a full-scale model of coded elements; through 4/15. Urbach Architecture, 526 W. 26th St. (212-627-0974).

Catherine Opie/James Siena—Large-scale color portraits of lesbian couples and families that were taken by the artist during a road trip across the United States/Recent drawings and paintings on aluminum. Through 4/15. Gorney Bravin + Lee, 534 W. 26th St. (212-352-8872).

Ester Partegàs/Donna Nield—A three-field slide projection based on a series of animated drawings that depict a plastic supermarket bag moving across the sky/New sculpture; through 4/24. De Chiara/Stewart, 521 W. 26th St. (212-967-6007).

Tim Rollins & K.O.S.—New large-scale paintings inspired by classic works of literature, by the artist-teacher and his student team; through 4/15. Baumgartner, 418 W. 15th St. (212-633-2276).

Ugo Rondinone—"Target" paintings, a film installation, and large-scale color photographs by the Swiss artist; through 4/15. Marks, 522 W. 22nd St. (212-243-0200).

Joie A. Rosen—Paintings of stripe compositions on silk stretched over a shallow box structure; through 4/15. Thatcher, 529 W. 20th St. (212-675-0222).

Amy Sillman—Recent works on paper that depict miniature populations, fantastical flora and fauna, and fragmented bodies and spaces; 3/31–4/29. Sikkema, 530 W. 22nd St. (212-929-2262).

Cary Smith—Recent paintings that depict vertical bands of vivid color; through 4/15. Eller, 529 W. 20th St. (212-206-6411).

Amy Steiner/Dodi Wexler—New color photographic portraits/Paper constructions that incorporate 3-D, photographs, and natural and found materials; through 4/22. Klagsbrun, 526 W. 26th St. (212-243-1059).

Jess von der Ahe—Abstract paintings executed in gold leaf and the artist's own blood; 3/30–4/29. Grimm, 505 W. 28th St. (212-564-7662).

Dan Walsh—New abstract paintings that combine lines, squares, and circles both as outlines and concrete shapes; through 4/15. Cooper, 534 W. 21st St. (212-255-1105).

Otto Zitko—An on-site wall drawing and paintings on aluminum panels; through 4/15. Cheim & Read, 521 W. 23rd St. (212-242-7727).

Other

Michael Madore—Enamel-on-paper paintings from 1979; through 4/23. Bodell, 13 E. 7th St. (212-477-1820).

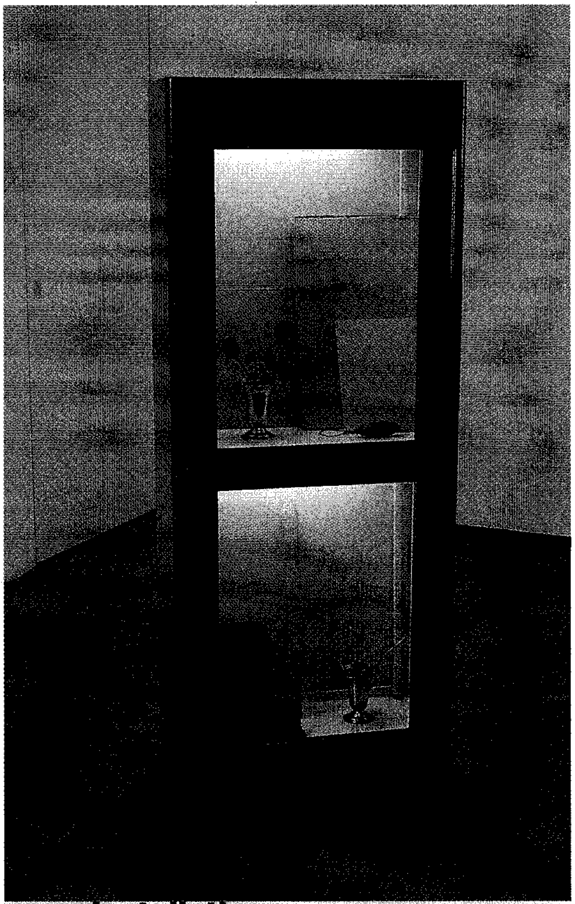
Group Shows

Madison Avenue and Vicinity

Sculpture Center—167 E. 69th St. (212-879-3500). "Transposed: Analogs of Built Space," works that engage the idiom of architectural models, drawings, and plans, by Bennett, Brower, Cambre, Komatsu, Lehmann, Oppenheimer; 3/30–5/6.

57th Street Area

Findlay—41 E. 57th St. (212-486-7660). Works from the thirties and forties by American artists who were influenced by Native American art, among them Barnett, Bisstram, Busa, Dehner, Graham, Pollock, Pousette-Dart, Smith, Wheeler; through 5/13.



Installation Everyday Art

A survey of David Ireland's work from the past 25 years gathers documents and relics of his architectural interventions, drawings, sculptures (pictured, "Red Cabinet on Wheels," 1997–99), and other examples of the Bay Area artist's "homegrown arte povera" (John Ashbery's description) that try to embody the poetry of time passing. At Jack Shainman Gallery, 513 West 20th Street; through April 15.

hotograph courtesy of Jack Shainman Gallery.

Spanierman—45 E. 58th St. (212-832-0208). "America Gone Modern: From the Twenties Through the Sixties," works by Avery, Bisttram, Calder, Marin, Morris, Sheeler, Tobey, others; through 4/29.

SoHo and TriBeCa

Artists Space—38 Greene St. (212-226-3970). "Echo," video, photographs, and installations by Binor, Donnelly, King, Nakamura; *Where the Lion Goes Through: Architecture of an Action*, an installation by the artist team Dolores Zinny and Juan Madigan; short video works by Balaban, Neff, Martinez, Wright; 4/1–5/20.

Dorsky—379 W. Broadway (212-966-6170). Drawings, maquettes, and other artworks relating to environmental sculptures, by Goldsworthy, Long, Nash, Nemitz, Sonfist, Zimmerman; through 4/29.

Gering—476 Broome St. (212-226-8195). Works by artists whose last names begin with the letter *D*, among them Darger, Darling, De Bellevue, De Sana, Deutsch, Diamond, Di Corcia, Dine, Dove, Dryer; through 4/8.

Thread Waxing Space—476 Broadway (212-966-9520). "Achieving Failure: Gym Culture 2000," an exhibition curated by Bill Arning of works by 29 contemporary visual and performance artists that explore the gym as a stimulus for preoccupations with the body, identity, and spectatorship; through 4/29.

Chelsea

Art Resources Transfer, Inc.—210 Eleventh Ave. (212-691-5956). *EQuinox*, a computer-animated installation by Susan Dallas-Swann, Gerald, Zlata Baum, and Jamy Sheridan, through 4/29; "Conversation" exhibition of works by Martha Keller and Karen Shaw, through 4/30.

Kaplan—416 W. 14th St. (212-645-7335). Works by Adler, Coolidge, Dodge, Floyer, Fraser, Gillick, Gaskell, Monk, Yasinsky, others; through 4/15.

Metro Pictures—519 W. 24th St. (212-206-7100). Works by Lawler, Oursler, Sherman, Simmons, Wilson; through 4/15.

White Columns—320 W. 13th St. (212-924-4212). "Posers," works that explore the representation of self through assuming the role of a character, by Arnardóttir, Burke, Chesnut, Goicolea, Levy, others; through 4/30.

Photography

Juan Carlos Alom—Recent work that explores hidden violence, by a Cuban photographer; through 5/6. Throckmorton, 153 E. 61st St. (212-223-1059)

Gary Beeber—Poetic images of architectural details, machinery, and graveyards, taken all over the United States and Europe; through 4/25. Generous Miracles, 529 W. 20th St. (212-352-2858).

Kate Belton/Nic Nicosia—Photographs of scenes constructed by the artist from such household products as flour, salt, and sugar; 3/31–4/29/Three short films made by the photographer since 1997; through 4/29. P.P.O.W., 476 Broome St. (212-941-8642).

Sonja Braas—Photographs of real and artificial landscape environments; through 4/22. Maynes, 529 W. 20th St. (741-3318).

John Brill—Recent silverprints; through 4/15. Kent, 67 Prince St. (212-966-4500).

Chuck Close—New work, including color digital ink-jet portaits of artists, black-and-white digital ink-jet prints of actors, and daguerreotype self-portraits and diptychs of nude torsos; through 4/22. Pace/MacGill, 32 E. 57th St. (212-759-7999).

ICP—1130 Fifth Ave., at 94th St. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution from 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "The Photography of *Fortune*, 1930–1965." Photographs by Margaret Bourke-White, Walker Evans, Robert Frank, and others that were commissioned for the magazine founded by Henry R. Luce in 1930; through 4/9. . . . "Gary Schneider: Genetic Self-Portrait." A series of fourteen works comprising 55 photographs that depict the artist's transformations of X-ray images of his own genetic materials; through 4/9.

Laurent Elie Badessi—Black-and-white photographs of nudes in dramatic landscapes; through 4/29. Cristinerose, 529 W. 20th St. (212-206-0297).

Antonio Lopez—Fashion drawings and photographs by the Puerto Rican–born fashion illustrator (1943–1987) who worked for *Women's Wear Daily*, the New York *Times*, *Harper's Bazaar*, and other publications; through 4/15. Staley-Wise, 560 Broadway (212-966-6223).

Danny Lyon—Vintage prints from the photographer's "Texas Prison Series" of the late sixties; through 4/22. Houk, 745 Fifth Ave. (212-750-7070).

Michal Macku—Manipulated photographs by a Czech artist; through 4/28. Stevenson, 338 W. 23rd St. (212-724-9315).

Mary Ellen Mark—Images of idiosyncratic moments drawn from the last 35 years of the photographer's work; through 4/22. Greenberg, 120 Wooster St. (212-334-0010).

Viggo Mortensen—New photographs and mixed-media works; through 5/13. Mann, 210 Eleventh Ave. (212-989-7600).

David Plowden/Zeke Berman—A survey of the photographer's images of American cityscapes, small towns, steam engines, and bridges/Early still-life compositions by the conceptual artist. Through 4/29. Miller, 20 W. 57th St. (212-397-3930).

Barbara Pollack/Susan Daboll—Recent color work by both, including portraits by the former and images of the natural world by the latter. Through 4/9. E-3, 47 E. 3rd St. (212-982-0882).

Louis Robert—The French photographer's portraits and views of landscape and architecture from the early 1850s; through 4/15. Zabriskie, 41 E. 57th St. (212-752-1223).

Arthur Tress—Black-and-white photographs from the recent monograph *Male of the Species* (Fotofactory Press) that suggest male dreams, fantasies, and fears; through 5/13. Morthland, 225 Tenth Ave. (212-242-7767).

Oliver Wasow—Fantasy landscapes created through a combination of digital technology, image appropriation, and traditional photography; 3/31–4/29. Borden, 560 Broadway (212-431-0166).

Jocko Weyland—Recent color photographs of ramps and other structures made specifically for skateboarding; through 4/15. Martz, 529 W. 20th St. (212-206-3686).

Museums

American Craft Museum—"Defining Craft 1: Collecting for the New Millennium." A selection of works from the museum's permanent collection and works that have been promised as gifts; through 5/7. 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

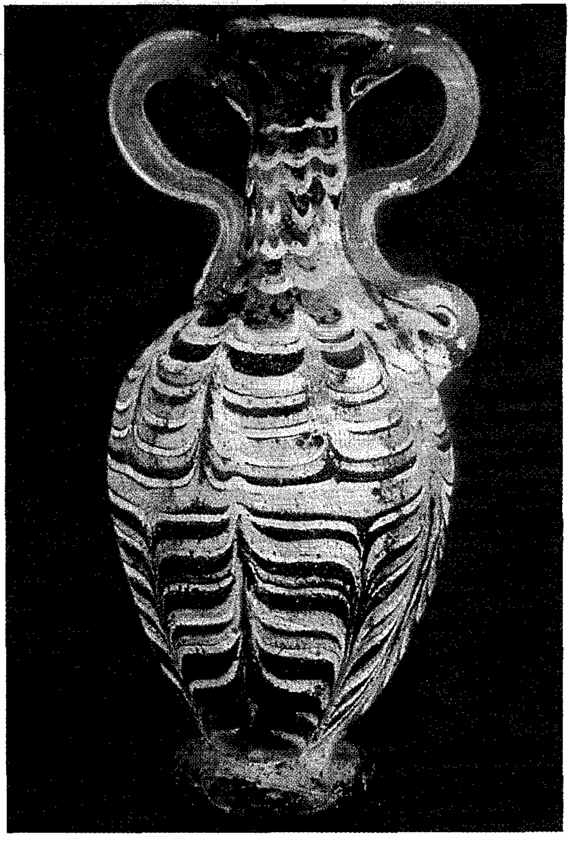
American Museum of Natural History—"Body Art: Marks of Identity." The history of body art in the U.S., Europe, Africa, New Zealand, and elsewhere, highlighting objects and practices dating back to circa 2000 B.C.; through 8/30. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Spiritual Perfection: Religious Sculpture of South and Southeast Asia." Sculpture from the Mr. and Mrs. John D. Rockefeller III Collection of the Asia Society; through 4/1. 502 Park Ave., at 59th St. (212-288-6400), Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Bard Graduate Center for Studies in the Decorative Arts—"Roman Glass: Reflections on Cultural Change." More than 200 glass works from the collection of the University of Pennsylvania Museum of Archeology and Anthropology that were made in Rome between the late second century B.C. and the early seventh century A.D.; through 6/11.18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Brooklyn Museum of Art—"Realm of Marvels: Building Collections for the Future." Works from almost every major area of the museum's holdings, representing nearly every culture and almost all of recorded time; through 6/18. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "The Guennol Collection: Cabinet of Wonders." Olmec jade carvings, pre-Columbian textiles, American folk art, and works by de Kooning, Cornell, and other twen-

Retrospective **You've probably seen ancient-Roman glass in museums—now comes an opportunity to observe it in the setting of a Roman household, or at least a facsimile of one. Drawn from the collection of the University of Pennsylvania Museum of Archaeology and Anthropology, the containers in "Roman Glass: Reflections on Cultural Change" reflect their affluent owners' penchants for such still-high-end luxuries as perfume, olive oil, lotions, and wine. At the Bard Graduate Center for Studies in the Decorative Arts, 18 West 86th Street; through June 11.**



Photograph courtesy of the Bard Graduate Center tieth-century artists that were given to the museum by Alastair Bradley Martin and his wife, Edith Park Martin; through 5/7. . . . "One Hundred Famous Views of Edo." An exhibition of a rare complete set of Utagawa Hiroshige's 1856–58 wood-block-print series from the museum's permanent collection; through 4/23. . . . "Artists Books." Fifty books made in the nineties by Brooklyn-based artists, among them Louise Bourgeois, Doug Beube, and Janet Zweig; through 4/16. . . . "Carved Memories: Tombstones of the Russian Jewish Pale, Photographs by David Goberman." Images of Jewish tombstones in Russia taken over a period of 75 years; through 4/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

China Institute—"Dawn of the Yellow Earth: Ancient Chinese Ceramics From the Meiyintang Collection." Sixty-three works from Chinese cultures dating from the Neolithic period to the Warring States (5000–300 B.C.E.); through 6/18. 125 E. 65th St. (212-744-8181), Mon.–Sat. 10–5, Tues. and Thurs. 10–8, Sun. 1–5; free.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum—"Overcoming All Obstacles: The Women of the Académie Julian." Paintings, works on paper, and photographs by women artists who studied at the Académie Julian in Paris, among them Cecelia Beaux, Elizabeth Jane Gardner, Anna Klumke, and Käthe Kollwitz; through 5/13. 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Robert Irwin: *Excursus: Homage to the Square*"; through 6/18. . . . "Donald Judd *Untitled*, 1976." A piece from 1976 that is considered one of the late artist's seminal works and comprises fifteen plywood boxes; through 6/18. . . . "Thomas Schütte: Part III: *In Medias Res*"; through 6/18. . . . "Time Traced: Rodney Graham and Vera Lutter"; through 6/18. . . . "Stan Douglas and Douglas Gordon: *Double Vision*"; through 4/2. 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center—"James Castle: House Drawings." The first New York exhibition of drawings and paper constructions by the self-taught artist from Idaho; through 5/4. 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

rick Collection—1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors (admission free on Dec.19, 1999); children under 10 not admitted.

rey Art Gallery—"Sheer Realities: Power and Clothing in the Nineteenth-Century Philippines." An exhibition organized by the Asia Society of clothing, accessories, paintings, lithographs, drawings, and photographs that reflect the external and indigenous cultural influences in the Philippines over the past century; through 4/22. 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5: $2.50 suggested donation.

olomon R. Guggenheim Museum—"The Worlds of Nam June Paik." The first American retrospective of the Korean-born multimedia artist since 1982, including sculptures, installations, videotapes, and projects for television; through 4/26. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

apan Society—"For the New Century: Japanese Treasures From the Asian Art Museum of San Francisco." Paintings, sculptures, ceramics, and laquerware spanning 3,000 years; through 7/9. 333 E. 47th St. (212-832-1155), Tues.–Sun.11–6; $5 suggested contribution.

ewish Museum—"Paris in New York: French Jewish Artists in Private Collections." Paintings and sculpture by Jewish artists working in Paris from 1907 to 1939, among them Marc Chagall, Sonia Delaunay, Jacques Lipchitz, Amedeo Modigliani, Chaim Soutine, and Max Weber; through 6/25. . . . "Berlin Metropolis: Jews and the New Culture, 1890–1918." Artworks, books, letters, posters, and theater memorabilia demonstrating the influence of Jews on culture in turn-of-the-century Berlin; through 4/23. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late nineteenth-century Jewish households; through 10/30.1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"The Art of Japan From the Mary Griggs Burke Collection." Paintings, sculptures, ceramics, and other works dating from the second millennium B.C. to the early nineteenth century; through 6/25. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Walker Evans." A retrospective of the American photographer (1903–1975) comprising some 175 vintage prints from public and private collections throughout the U.S. and Canada as well as from the photographer's archive, which was acquired by the Metropolitan in 1994; through 5/14. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition; through 9/3. . . . "Tilman Riemenschneider: Master Sculptor of the Late Middle Ages." An international loan exhibition of carved-wood and stone works by the German sculptor (1460–1531); through 5/14. . . . "Ancient Faces: Mummy Portraits From Roman Egypt." Painted panel portraits made in Egypt from the first to third century A.D.; through 5/7. . . . "The World of Scholars' Rocks: Gardens, Studios, and Paintings." More than 30 scholars' rocks from the collection of the Richard Rosenblum family; through 8/20. . . . "Korean Ceramics From the Museum of Oriental Ceramics, Osaka." Forty-eight ceramic works dating from the twelfth to the nineteenth century; through 6/4. . . . "Celebrating the American Wing: Notable Acquisitions, 1980–1999"; through 11/12. . . . "Masterpieces of Photography From the Gilman Paper Company Collection"; through 5/23. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 children and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 seniors and students.

Morgan Library—"From Bruegel to Rubens: Netherlandish and Flemish Drawings." Northern European master drawings spanning the Gothic through the Flemish Baroque periods from the Morgan Library's collection, and a selection of works by artists working in the tradition of Van Eyck and Van der Goes; through 4/30. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 5/14. 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6; Sun. 12–6; $7, $5 students and seniors.

El Museo del Barrio—"Latin American Still Life: Reflections of Time and Place." Paintings, sculptures, and other works depicting still life by twentieth-century Caribbean, Central American, and South American artists, among them Diego Rivera, Rufino Tamayo, and Wilfredo Lam; through 5/21. . . . "Franco Mondini Ruíz: *Mexic.*" A site-specific installation depicting a romanticized, miniature cityscape of the Aztec capital, Tenochtitlán, now Mexico City; through 5/21.1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Hair in African Sculpture and Art." An exhibition exploring the significance of hair in African society through masks and figures, combs, beads, headrests, and an actual Ghanaian barber shop; through 5/28. 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun.12–6; $5, $2.50 students, seniors, and children.

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Museum of American Folk Art—"Millennial Dreams: Vision and Prophecy in American Folk Art." An exhibition of visionary objects and paintings by self-taught artists on loan from major public institutions and private collections; through 5/14. Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices: The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dali, Ernst, Malevich, Mondrian, others; through 7/26. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Contructivist movements; through 7/26. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 7/26. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Feud, Hopper, Rivera, others; through 7/26. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 7/26. . . . "Giorgio Morandi Etchings." Etchings spanning 1912 to 1949; through 7/26. . . . "War." Works created in response to the threats and effects of mass mobilization and violence; through 7/26. . . . "Graphic-Photographic: The European Revolution in Graphic Design and Photography in the 1920s." Works by Herbert Bayer, El Lissitzky, László Moholy-Nagy, Aleksandr Rodchenko, and others; through 7/26. . . . "Projects 70: Shirin Neshat, Simon Patterson, Xu Bing." Banners that play with the written word, displayed on the museum's 53rd Street façade; through 5/1. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. . . . "This Land Is Your Land: The Life and Legacy of Woody Guthrie." An exhibition chronicling the life of the folk singer; through 4/23. . . . "The New York Century: World Capital, Home Town, 1900–2000." An exhibition of objects from the museum's collection conceived by the design firm Pentagram; through 7/9. 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"The Little Black Dress and Other Signs of Status." An exhibition exploring the meaning behind a range of iconic black objects, from the little black dress to combat boots; through 4/15. . . . "The Corset: Fashioning the Body." Corsets from the sixteenth century to the present, as well as corset-inspired fashions, archival photographs, posters, books, caricatures, and advertisements that document the evolution of corsetry; through 4/22. . . . "Girlfriend! The Barbie Sessions by David Levinthal." Forty large-format Polaroid photographs of the doll that return her to her fashion-model roots; through 4/15. Seventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

New Museum of Contemporary Art—"Picturing the Modern Amazon." Images of physically strong women in paintings, drawings, videos, sculptures, photographs, and other media by more than 60 contemporary artists, among them Matthew Barney, Judy Chicago, Nicole Eisenman, Jane Hammond, Mary Ellen Mark, Nancy Spero, and Cindy Sherman; 3/30–7/2. 583 Broadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. from 6–8); $6, $3 artists, students, and seniors.

New York Historical Society—"Jessie Tarbox Beals: On Assignment." Works by America's first female photojournalist; through 7/9. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in America from the 1870s through the 1950s; through 7/9. . . . "New York on the Brink! The Fiscal Crisis of the 1970s." Documentary photographs, newspaper headlines, political cartoons, and objects relating to New York's notorious fiscal crisis; through 5/7. . . . "John James Audubon: The Birds of Winter." Fifteen original watercolor paintings by the naturalist (1785–1851) depicting birds that can be found in New York during the winter months; through 4/30. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Greater New York." The first significant collaboration between P.S.1 and *MoMA*, an exhibition of works by more than 140 artists who have emerged as vital voices over the past five years; through 5/16. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"New York Noir: Crime Photographs From the *Daily News* Archive"; through 4/30. . . . "William Glackens: A Journey From Realism to Impressionism." A selection of paintings, works on paper, and notebooks by the Philadelphia-born artist, who became one of the Eight and worked in Paris, New York, and Cape Cod, most of them drawn from the Glackens family bequest to the Museum of Art, Fort Lauderdale; through 4/30. . . . "Queens Focus: Installation by Leung Chi Wo"; through 4/30. . . . "Community Space: Silk Paintings by Dr. Rikki Asher"; through 4/30. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem—"Collection in Context." A selection of paintings, photographs, sculpture, and works in other media from the museum's permanent collection; through 5/21. . . . "Images of Harlem: Selected Photographs of James VanDerZee." Images of Harlem in its heyday by the Massachusetts-born photographer who moved to New York in 1906; through 5/21. 144 W. 125th St. (212-864-4500), Wed., Thurs, Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Biennial 2000." The museum's biannual survey of contemporary American art, featuring works in all media by 97 artists; through 6/4. . . . "Edward Hopper, Printmaker." More than 50 etchings and drypoints drawn almost entirely from the bequest of the artist's wife, Jo Hopper, which entered the museum in 1970; through 5/28. . . . "What's New: Recent Acquisitions in Photography." Works by Matthew Barney, Nan Goldin, Vik Muniz, Cindy Sherman, and others; through 5/21. . . . "Highlights From the Permanent Collection"; through 6/4. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8 (pay what you wish 6–8 on the first Thurs. of every month); $12.50, $10.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris—"Correspondences: Isamu Noguchi and Ellsworth Kelly." Sculptures and drawings by both from the Whitney Museum's permanent collection; through 4/7. 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. 11–7:30); free.

Auctions

Christie's—20 Rockefeller Plaza (212-636-2000). 3/31 at 10 and 2: "French and Continental Furniture." On view from 3/25.

Christie's East—219 E. 67th St. (212-606-0430). 3/28 at 1: "Nineteenth-Century Paintings." On view from 3/23. 3/29 at 10: "Important Nineteenth-Century Furniture, Works of Art, and Ceramics." On view from 3/25. 4/4 at 1: "Photographs." On view from 3/23.

Doyle—175 E. 87th St. (212-427-2730). 3/29 and 3/30 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 3/25.

Swann Galleries—104 E. 25th St. (212-254-4710). 3/30 at 2:30: "Shelf Sale." On view from 3/24. 4/3 at 10:30 and 2:30: "Important 19th- and 20th-Century Photographs." On view from 3/30.

Tomasky *continued from page 31*

president. Do you feel that you have to do anything like that?

HRC: You know, I think my job is to demonstrate my own record and qualifications, but I'm also very proud of the record and progress the administration has made. I say that in nearly every speech I make. We've done a lot of things I'd like to see continued, and there are other areas I'd like to work on that have not been as high a priority up until now. It's important for people to know what I'd do, but I don't see that that's in any way inconsistent with having been supportive of what the president has done.

NYM: *What did you least expect about New York that you've found? What has surprised you most, or taken you aback?*

HRC: I don't know that I'm surprised by anything yet. I was always told it was the toughest political atmosphere in the country. I think that's right. I don't think that's a surprise. People offer me their opinion at the drop of a hat, but by and large, I feel very welcome, and very much at home.

NYM: *How would you compare this press corps to Washington's? You've had a pretty tough time of it so far.*

HRC: But I don't view it as tough times as much as I've had to learn how to be a candidate. I don't think the press here—with maybe one or two exceptions, as we know [*laughing*]—I don't think it's been unusually tough on me. I think it's just got a certain way of doing business with the people that it covers. And I've had to learn, as I said when I started on Senator Moynihan's farm, how to be a candidate. I had to learn from my own mistakes. All in all, I think the press has been pretty fair to me.

NYM: *What are the specific burdens, then, of being both First Lady and candidate?*

HRC: Well, I don't know any person who runs for Senate who gets as much attention as I do at this point in the race. Adding to my high visibility is the fact that because I do come from the White House, I think it's appropriate that people would be weighing what I say and trying to understand whether what I'm saying is in some way related to the administration, or to the president, or to the Justice Department, or to somebody else. So I think I have that extra caution, to be as clear as I can and not to raise any extraneous issues. And that's what I'm trying to do.

NYM: *That might be a particular liability in New York, which is a place that likes its politicians—well, to mouth off, really. Ed Koch is the archetype of this.*

HRC: He is. And I think as the campaign goes on, that becomes more of an option for me. I have a *lot* to say. I have a lot of, you know, irreverent mouthing-off to do. Which I fully intend to be able to do. But I don't think that this far out from an election, when I'm still getting to know people and people are still getting to know me, that that's the best way for me to spend whatever time I can have getting into people's living rooms.

There's a rhythm to any campaign, and in this campaign, people are intensely interested, and while they're interested about me, I want them to get to see me talking about what they care about, and how I'd go about the business of the Senate. There'll be plenty of time for one-liners and retorts, but it's not now.

NYM: *Okay, I asked you about serious things like literature. What silly things do you like? I, for example, have a soft spot for* The Flintstones.

HRC: Well . . . it's funny you should mention *The Flintstones.* My family were big *Flintstones* fans, too. And I can't carry a tune, but I could in an off-key way join my brothers in the humming of the *Flintstones* theme song. My father *hated The Flintstones*. My father had this devastating stroke and was in intensive care. And we're all in there with him. It's shortly before he died. The doctors had said, "He's not going to come out of it." And my brother said, "Yeah, but, you know, if he wanted to, maybe he could. And what always gets a rise out of him is the theme from *The Flintstones*." So there we are in intensive care singing and humming—and carrying on, with tears coming down our faces—*The Flintstones*. And my mother's saying, "Oh, God, he's always hated that, don't do that!" My brothers to this day swear that they saw a slight flicker of distaste on his face.

I happen to be more of a Three Stooges fan. I walked into—oh, I know where we were, we were doing an event at C.W. Post with Chuck Schumer on making college tuition tax-deductible, and we had a family who was sort of representing what this would mean to them. And I walked in, and the man who was going to be on the program and his wife—he had on a Three Stooges tie. Which I've never seen! And I mean, all their faces in big relief coming down his chest, you know? And so I go up to the man, and I go [*she leans forward, puts her hands right in front of my face, and à la Curly, starts snapping her fingers and rapping her knuckles*], and he looks at me like [*laughs, imitates man's shock*] you know . . . and I say, "Hi, I want to be your senator!" ■

restaurants

Borscht Svelte...Blue Hill Gang...Etrusca

Manhattan

Lower New York

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (212-431-1112). (M) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

ubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

he Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative bistro menu includes cornmeal-coated calamari with green-chile tartar sauce, shiitake-seared salmon with cashew-scallion rice cake, and slow-roasted duck with blood-orange sauce. *179 W. Broadway (212-219-2010). (M–E) AE, MC, V.*

elley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

obu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse in sides like creamed spinach and butternut-squash hash. His flair for hearty he-man food like char-broiled strip steak and lamb T-bone chops still allows for subtle seasoning and artful presentations. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. The staff is that elusive combination of proficient and accommodating, and the extensive wine selection, by the glass and the bottle, is refreshingly user-friendly. *1 World Trade Center,*

Shopping
America Onwine

Techno-savvy wine-seller Jeff Hock has invaded Kozmo.com territory with his new Website, Winesby.com. Point, click, and within 90 minutes, anything from an $8 Cape Indaba Sauvignon blanc to a $27 Paul Jeune Chateauneuf du Pape will be delivered to your door—provided you live or work in Manhattan, below 96th Street. Nonvirtual drinkers need not stay away, however; Hock (below, second from right) has just opened a bricks-and-mortar store in the West Village, displaying 60 bottles along the wall beneath capsule descriptions and food-pairing advice. (23 Jones Street; 212-242-5144; www.winesby.com)

hotograph by Joe Scafuro.

107th floor (212-524-7107). (E) AE, DC, DS, MC, V.

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Preview
Barber Shop

When upper-crust caterer Dan Barber outgrew his cramped kitchen, a few devoted clients invested in a larger space that just happened to be situated inside a defunct restaurant. Loath to let a perfectly good dining room go to waste, Barber and his brother David assembled a heavy-hitting crew to collaborate on Blue Hill Restaurant, opening next week: general manager Franco Serafin from Gramercy Tavern; architect Peter Guzy, who built Blue Ribbon Bakery and Alison on Dominick Street; and chef Alex Urena, a friend from Barber's pre-catering days on the line at Bouley. Fresh from stints at Spain's acclaimed El Bulli and the triple-Michelin-starred Jardin des Sens in France, Urena—in partnership with Barber—has fashioned a seasonal American menu. And after perfecting dishes like braised short-rib terrine with spring leeks, and poached duck with glazed artichokes and artichoke purée, he'll turn his attention to such serious matters as bar tapas and a grilled-cheese night. (75 Washington Place; 212-539-1776.)

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—An elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (212-228-0822). (E) AE, CB, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexica and Spanish fare, from tapas to paella Valenciana with an enclosed sidewalk café and skylit garde room. *168 W. 4th St. (212-242-9338). (I–M) AE DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer menu as reliable as traditional Northern Italia home cooking. Find this old-world anachronis in the heart of Greenwich Village. A year-roun backyard garden is available for private parties. *6 Macdougal St. (212-673-0390). (M) AE, DS, MC,*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, th namesake of this sleek spot owned by Aureole che Charlie Palmer, but Josh Capon's food is all ver twentieth-century: potato-wrapped cod with citru glaze, charred sirloin with red-onion marmalade foie gras parfait with roasted apple chutney. *36 E 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

Back Porch—An ideal spot for Murray Hill resident to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weathe holds. *488 Third Ave., at 33rd St. (212-685-3828) (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay' neo-Spanish cooking. In a room that reminds yo of Gaudí by way of Pee-wee Herman, Flay turn out fiery, bold dishes like oven-roasted mushroom with goat cheese and chili oil as well as paella wit curried shellfish and chicken. *23 E. 22nd St. (212 228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table Time Warner honchos are at another, and isn't tha . . . ? Despite the frenzy of having become Medi Central, this smart little trattoria serves some o the most satisfying Italian food in Manhatta Chef Mark Straussman is to thank for dishes lik rabbit in polenta, gnocchi with wild mushroom and truffle oil, and grilled tuna with beets. *24 E 21st St. (212-460-0900). (E) AE, CB, DC, MC,*

Candela—These vast premises have been decorat with mission-style furniture, iron sconces, an what seems like a thousand votive candles. Ch Joseph Macri's New American menu features signature dishes like the Candela seafood platte miso-glazed black cod, and Asian barbecued por chop. The Sunday brunch costs $10.95, prix fix *116 E. 16th St. (212-254-1600). (M) AE, D MC, V.*

Commodore Grill at the Grand Hyatt Hotel—Commute and business travelers will be glad to know the can enter this formal hotel restaurant directly fro Grand Central Terminal, whether for a quic drink in the cigar bar or a full meal of suc French-influenced American fare as foie gr French toast, tuna tartare, and ribeye of veal wit Swiss chard. *42nd St. and Lexington Ave. (212-85 5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexica restaurant in New York City, this comfortable, dependable establishment is known for its enormo selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck wi chipotle glaze. *325 E. 34th St. (212-679-681 (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meye much-loved Union Square Cafe, this Flatir American standout doesn't disappoint. The ma dining room manages to be both impressive a cozy, the service superlative, and Tom Colicchi food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equal delicious. Orchestrate your own cheese cour and sample the varied selection of wines by t glass. *42 E. 20th St. (212-477-0777). (E) AE, D MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavo and big portions. He developed his own signatu style, plundering the ingredients of the Americ Southwest for such mouthwatering creations roasted-garlic shrimp tamales and ancho-hone glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, cactus-pear margarita. *102 Fifth Ave., nr. 16th (212-807-7400). (E) AE, DC, DS, MC, V.*

Photograph by Kenneth Che

Metro Fish—Hearty fish dinners with all the fixin's in a "*nautical townhouse*" setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.*

nion Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

erbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

14th–42nd Streets, West Side

en's Kosher Delicatessen—This casual delicatessen—the Art Deco–ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. *209 W. 38th St. (212-398-2367). (I) AE, DS, MC, V.*

Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (212-989-0303). (E) AE only.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Askew—Free French fries! For some, that's reason enough to visit this cheerful little restaurant where virtually everything else conforms to the intriguing theme of marinated meat on a stick. There's skewered chicken and mango, beef au poivre, and panko-crusted salmon, plus stickless soups, salads, and vegetable sides. *1004 Second Ave., at 53rd St. (212-421-8742). (I–M) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (212-935-3434). (M) AE, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions—and, as demonstrated by its sushi bar, other countries. Private dining

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = *expensive*, $35 *and over per place*; (M) = *moderate*, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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rooms are perfect for special occasions, business meetings, or mini-banquets. *219 E. 44th St. (212-682-5678). (I–M) AE, DC, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

The Leopard—This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. *253 E. 50th St. (212-759-3735). (M–E) AE, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (212-753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Quantum 56—The restaurant at the Drake Swissotel that used to be Lafayette has finally reopened, this time as a New American dining room and cocktail lounge under the culinary direction of chef Joseph Fortunato. His menu ranges from the familiar to the less so, in dishes like shepherd's pie, seafood hot pot, and buffalo carpaccio with horseradish aioli. *65 E. 56th St. (212-756-3800). (M–E) AE, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomp ing ground of literary giants. The wood-panele sitting-room-like lobby still holds many imagina tions captive. *59 W. 44th St. (212-840-6800). (M AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisti cated Scandinavian food, set in the glass-en closed atrium of the former Rockefeller man sion. The menu offers delicately flavore Swedish versions of tea-smoked duck, lobste salad, venison, and, of course, gravlax and her ring. *13 W. 54th St. (212-307-7311). (E) AE DC, DS, MC, V.*

Bello—Locals flock here for generous portions c well-priced Northern Italian served in a casuall elegant atmosphere. Free parking with dinner af ter 5 P.M. *863 Ninth Ave., at 56th St. (212-246 6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steak house has long fed hordes of hungry, beef-eatin businessmen and the people who love them. Th festive air gets pretty thick by the bar, where cig ars prevail, but the dining room is devoted entire ly to the consumption of standards like lobster crab cakes, veal, and four cuts of steak. Free vali dated parking available. *123 W. 52nd St. (212-58 8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elega Indian restaurant has been serving its refined ve sions of tandoori lobster, lamb kandhari, ar chicken kashmiri to a midtown office crowd f years. Try the excellent selection of Indi breads. *30 W. 52nd St. (212-541-7777). (M) A MC, TM, V.*

Christer's—Famous for its spectacular selection salmon, this Scandinavian-inspired restaurar designed by David Rockwell to resemble a cc orful, cozy mountain lodge, is a great choice f contemporary renditions of seafood. Open Su days. *145 W. 55th St. (212-974-7224). (E) A DC, MC, V.*

Cité—An extravagant French steakhouse, marble ar pewter with blazing chandeliers, and a more a fordable grill next door. *120 W. 51st St. (212-95 7100). (M–E) AE, CB, DC, DS, MC, V.*

Opening
Pole Vaulting

If you've confined your pierogi-and-borscht consumption to overlit East Village coffee shops, you might feel culinarily and geographically disoriented at Polanka, the spiffy new Polish-American restaurant that has materialized down the street from City Hall. The owners have wisely preserved Depression-era details like a mosaic tile floor and a tin ceiling, and added candles, table linens, and a jazz soundtrack to create just the right ambience for the "Warsaw lovers" sandwich, a Polish-style Reuben with kielbasa pinch-hitting for corned beef. (22 Warren Street; 212-385-9987.)

Photographs by Kenneth Ch

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare, like baked polenta marinara and veal scallopine. Try the $19.99 prix fixe dinner or the $12.95 lunch. *342 W. 46th St. (212-977-7373). (M) AE, DC, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (212-245-7400). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, $15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. *163 W. 47th St. (212-391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

e Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have earned him a very loyal following. *155 W. 51st St. (212-489-1515). (E) AE, DC, MC, V.*

es Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Morrell Wine Bar & Cafe—The inspired idea behind this unique restaurant (adjacent to the relocated Morrell wine shop) is to serve a menu that integrates perfectly with the wine list—no small feat, since the inventory runs to 1,000 different bottles and a hundred by-the-glass selections. The kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank with chestnut-flour polenta, and the foie gras club sandwich with *porto* marmalade. Seating is at the serpentine bar, behind it, and on a mezzanine level. *1 Rockefeller Plaza (212-262-7700). (M–E) AE, MC, V.*

steria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

erre au Tunnel—Traditional French cuisine, served in thoroughly charming and comfortable surroundings. *250 W. 47th St. (212-575-1220). (M) AE, MC, V.*

tar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

St. Andrews—In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor consists of wine cabinets, old Scottish Rail posters, and pictures of famous golf courses. The hearty steak-and-seafood menu features dishes like rack of lamb, tenderloin, and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. *120 W. 44th St. (212-840-8413). (I–M) AE, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

57th–60th Streets

Brooklyn Diner USA—"The Finer Diner" serves a gourmet reworking of the foods of everyone's favorite borough, from fragrant chicken soup with challah to a "fifteen-bite hot dog," with refreshments like Penfolds Cabernet and chocolate malts. *212 W. 57th St. (212-581-8900). (I–M) AE, DC, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (212-355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

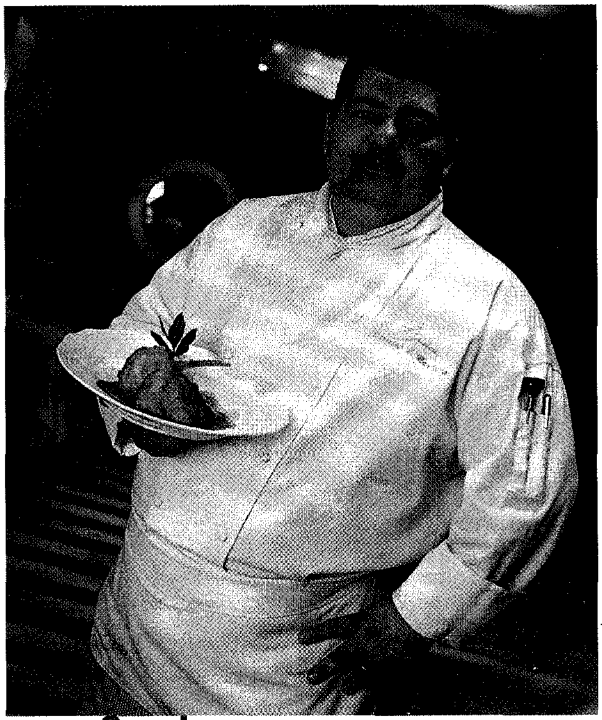
Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (212-249-6619). (M) AE, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (212-996-7810). (I) AE, CB, DC, MC, TM, V.*



Opening To the Hilton

After an $85 million renovation, the Hilton New York has revamped its food-and-beverage program big-time with Etrusca, a fancy new Tuscan restaurant where everything from the flatware to the food—or at least the aged prosciutto and 75-year-old balsamic vinegar—is imported. Chef Carmine Marletta (pictured above) aspires to make the rustic elegant, as well he should with entrée prices pushing $30, in dishes like the handkerchief-shape spinach-pasta pezze della nonna; roasted double-cut wild-boar chops; and cacciucco, the Tuscan fish stew. (125 West 53rd Street; 212-261-5750.)

hotograph by Liz Steger.

Fireman's of Brooklyn—The man behind midtown's nostalgic Brooklyn Diner expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and landlubber options like filet mignon and "Bubba Fireman's chicken." *1081 Third Ave., nr. 64th St. (212-838-7570). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Mark's—Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. *25 E. 77th St., in the Mark Hotel (212-879-1864). (E) AE, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

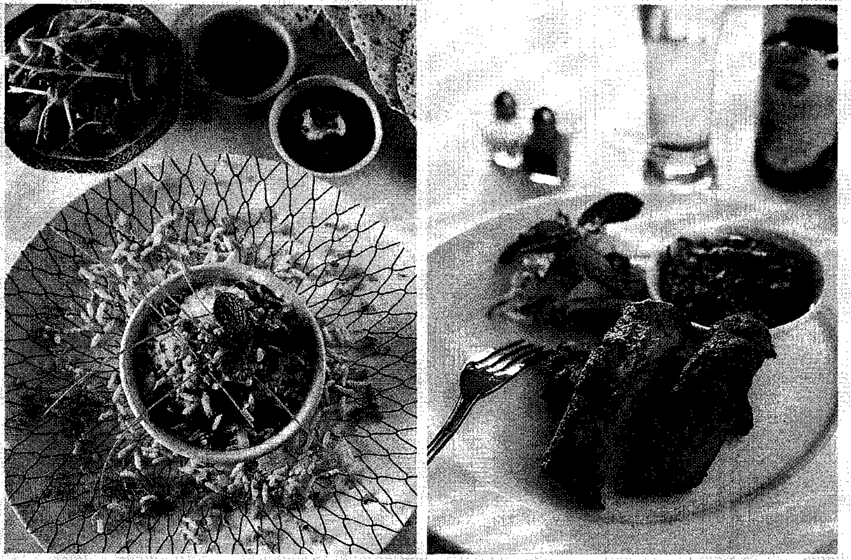
Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Opening
West Side Curry

The ill-fated spot that was briefly Jerry's uptown, then Janine's, and most recently Gary Null's temple to healthy living has become Diwan's Curry House. It's a new venture from the team behind the renowned Jackson Diner in Jackson Heights and its swank Turtle Bay sibling, Diwan Grill. Although curries like the fennel-flavored lamb roganjosh are well represented, the menu veers off the beaten tandoori track with dishes like barbecued ribs with peach-apricot chutney, honey-glazed quails, and pumpernickel bread with capers. (302 Columbus Avenue, near 74th Street; 212-721-3400.)



Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (212-961-0574). (I–M) AE, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Londel's—Food cooked soulfully on a blooming strip off Strivers' Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., a 140th St. (212-234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (212-864-7326). (I) ($).*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at a it is delicious to eat. Try the risotto, smoky wit tender duck and wild mushrooms, and velvety foi gras with peach coulis, and save room for a glass o port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel o a townhouse, Frank Valenza's top-rated Ne American West Sider is a luxurious surprise in neighborhood nearly bereft of them. The menu i full of high-ticket items like Beluga caviar, Kob steak, truffles, and foie gras, which makes th $29.95 pretheater dinner, available from 5 to 6:30 a great deal. And now, lunch is served Tuesda through Friday. *222 W. 79th St. (212-799-0400) (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners fro TriBeCa's Salaam Bombay have brought regiona Indian cuisine to Columbus Circle, an area in sor need of a tandoori infusion. The prix fixe lunc buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *184 Broadway, nr. 61st St. (212-245-4444). (M) AE DC, DS, MC, V.*

Sarabeth's—This New York institution is a home place for upscale down-home food like chicke potpie and pancakes. It also offers a children' menu and a mouthwatering bakery counter, wit homemade, award-winning jams and preserves *423 Amsterdam Ave., nr. 80th St. (212-496-6280) (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an ele gant and very well appointed room. Sensationa antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-23 0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak f four, and creamed spinach. Apply for your ow house credit card, or bring cash. *178 Broadway, Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a wait er who tells you what you want to eat. The dou ble-rib pork chops are peerless, and the escarole great, too, but refuse the mercilessly overcooke pasta when it's offered. Eat early during the wee and call ahead on weekends. Regular private pa ties make getting a table frustrating, but it's alwa worth the trouble. *255 Third Ave., nr. Union S (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as the queue up for a table at this Greek fish taver Don't wait for a menu; it won't come. Instea eyeball the counter as you enter. If the offerin look like today's catch, they are. The owner fetc es the fish each morning. Opt for the deep-frie pinky-size bait fish over the squid. *24–01 31st St at Astoria Blvd. (718-932-1510). (M) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to th charming bistro and garden that serves inve tive, bold Mediterranean fare with an empha on handpicked fresh seafood. *1233 Bay St Rosebank (718-720-2005). (M) AE, DC, D MC, V.*

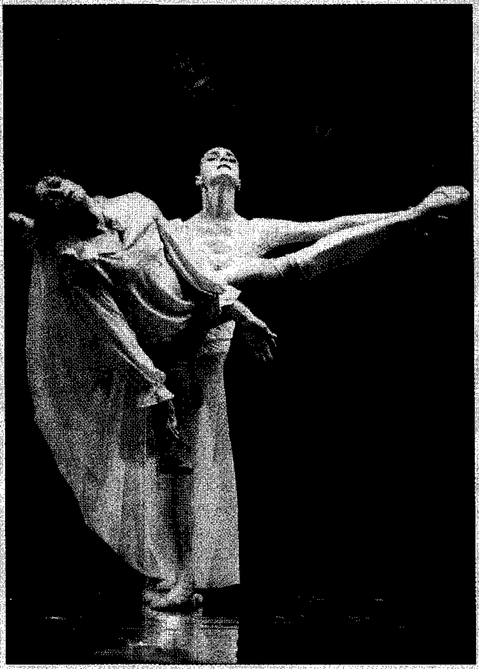
Photographs by James Baigri

in concert

Alvin Ailey II...José Carreras...Lisa Race

Preview
Methodical Madness

His father was killed by his mother's lover, his paranoia may have veered into schizophrenia, he conversed with ghosts, and he was royally screwed by destiny. William Shakespeare premiered the tragedy of *Hamlet* in 1600 but his melancholy prince seems to have foreshadowed the wretched existence of Prince Paul, the only son of the eighteenth-century czarina Catherine the Great. "Even during his life, his contemporaries called him the Russian Hamlet," says choreographer Boris Eifman. "But the destiny of the Russian Hamlet is more tragic and dirtier because Paul was under the footstep of his mother." In his ballet *Russian Hamlet,* Eifman tells us that Paul, like Hamlet, was misunderstood, a victim of corruption and disloyalty. "I want to show how his light personality becomes degraded," says Eifman, "how he broke under the pressure of his mother, her decomposing environment, and espionage." Russian himself, Eifman has wanted to tell this story for most of his professional life, and has spent the last four months preparing the Bolshoi-commissioned ballet for its American premiere at City Center opening this week, performed by the Eifman Ballet of St. Petersburg. "Prince Paul was gifted with a surprising capacity of imagination," says Eifman admiringly. "His world of surprising fantasies encouraged me to create this performance. This is a world which only ballet can express." (See "Dance.") **ROSE-ANNE CLERMONT**



Classical Music

ni Ogano—Performs Rachmaninoff's *Twelve Pre-udes* and Liszt's *Années de Pelerinage*, 3/28 at 8. *Veill Recital Hall, 541 W. 57th St (212-247-7800); 15, $10 for students and seniors.*

Philadelphia Orchestra—Performs Weill's Suite rom *The Threepenny Opera* as well as works by 'rokofiev and Shostakovich, 3/28 at 8. *Carnegie Iall, 881 Seventh Ave., at 57th St. (212-247-7800); 19–$71.*

old Schoenberg Choir—Performs works by Schu-ert, Schoenberg, Schumann, and others, 3/28, /30, 4/1, 4/4 and 4/6 at 8. *Carnegie Hall, 881 eventh Ave., at 57th St. (212-247-7800); $17–$61.*

hua Bell, Violin, and Orchestra of St. Luke's—Works y Beethoven, Wagner, and Hindemith; led by Roberto Abbado, 3/29 at 8. *Carnegie Hall, 881 eventh Ave., at 57th St. (212-247-7800); $17–$61.*

Angeles Guitar Quartet—Play works from their ew album, including everything from Bach's third Brandenburg Concerto to Carlos Rafael Rivera's Afro-Cuban rhythms, 3/29 at 8. *92nd Street Y, 1395 Lexington Ave. (212-996-1100); $25.*

Curtis Institute of Music—Celebrates its seventy-fifth anniversary with works by Rorem, Brahms, and Mozart, 3/30 at 8. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $10–$35.*

Eos Orchestra—Presents "Celluloid Copland," a concert exploring the wartime work of Aaron Copland; led by Jonathan Sheffer, 3/30 at 8. *Society for Ethical Culture Auditorium, 2 W. 64th St. (212-691-6415); $25.*

Thomas Buckner, Baritone—Improvises music around a sculpture of Alain Kirili's in *The Sound of Sculpture,* 3/30 at 8. *Merkin Concert Hall at the Abraham Goodman House, 129 W. 67th St. (212-501-3330); $10.*

Manhattan Chamber Choir—Presents a Lenten program with works by Bach, Heinrich, Schütz, and Allegri, 3/31 at 7:30. *Church of the Holy Innocents, 128 W. 37th St. (718-224-5721); free.*

New York Philharmonic—Works by Beethoven and Shostakovich; led by Mark Wiggelsworth, 3/30–4/1 at 8 and 4/4 at 7:30. *Avery Fisher Hall, Lincoln Center (212-721-6500); $22–$82.*

Sara Mingardo, Contralto, and Concerto Italiano—Present an all-Vivaldi program, 3/30 at 8. *Alice Tully Hall, Lincoln Center (212-875-5788); $28–$35.*

José Carreras—Performs works by Bellini, Costa, Puccini, and others, 3/31. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $40–$125.*

American Composers Orchestra—Performs Copland's *Short Symphony* and *Ballet Mécanique*, 4/2 at 3. *Carnegie Hall, 881 Seventh Ave., at 57th St. (212-247-7800); $16–$46.*

Paul Galbraith, Guitar—Performs works by Bach, Britten, and Haydn, 4/2 at 11. *Alice Tully Hall, Lincoln Center (212-875-5788); $18.*

Sheshbesh Ensemble—Performs works by Bach, Britten, and Haydn, 4/2 at 11. *Alice Tully Hall, Lincoln Center (212-875-5788); $18.*

The Lyric Chamber Music Society of New York—Presents an "Alfred Schnittke Celebration"; works by Schnittke, Mozart, and Glinka, 4/4 at 8 and 4/5 at 6. *Kosciuszko Foundation, 15 E. 65th St. (212-279-4200);$30-$50.*

New Juilliard Ensemble—Premieres works by Jon Magnussen, Linda Bouchard, and Elliott Sharp, 4/4 at 8. *Alice Tully Hall, Lincoln Center (212-875-5788); free.*

Opera

Metropolitan Opera—*Il Barbiere di Siviglia,* 3/31 at 8, 4/4 at 7:30; *Lady Macbeth of Mtsensk,* 3/30 at 7:30, *La Bohème,* 3/29 at 7:30, 4/1 at 8:30, *Die Walküre,* 3/31 at 12:30, *Pelléas et Mélisande,* 4/3 at 8. *Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$225.*

New York City Opera—*The Mother of Us All,* 3/28, 3/30 at 7:30, 3/29, 3/31 at 8, 4/1 at 1:30 and 8, 4/2 at 1:30; *La Clemenza di Tito,* 4/4 at 7:30. *New York State Theater, Lincoln Center (212-870-5570); $22–$95.*

Dance

Jannis Brenner & Dancers—Premieres *The L Word,* a piece examining the emotions in close relationships, 3/28–3/30 at 8. *Playhouse 91, 316 E. 91 St. (212-996-1100); $15.*

Eifman Ballet of St. Petersburg—Premieres *Russian Hamlet;* choreography by Boris Eifman, 3/29–4/16, call for times. *City Center, 131 W. 55th St. (212-581-1212); $30–$55.*

Alvin Ailey II—Celebrates its twenty-fifth anniversary with two premieres and three revivals including *Revelations,* 3/30–3/31 at 8, 4/1 at 2 and 8, 4/2 at 3. *Aaron Davis Hall, Convent Ave. at W. 135th St. (212-650-7148); $20–$25.*

Lisa Race/Race Dance—Performs *Defiance, Ohio,* a dance inspired by a young couple's secret marriage, 3/30–4/1 at 8:30 and 4/2 at 7:30. *Danspace Project at St. Mark's Church, 131 E. 10th St. (212-674-8194); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

tograph by Juliusz Multarzynski.

nightlife

"Moody's Moods"...Sakamoto...Jazz Insights

Concerts

L.F.O.—3/28 at 8. With its corny-clever rhymes and shout-outs to Abercrombie & Fitch, L.F.O.'s summer '99 hit, appropriately titled "Summer Girls," was more Beastie Boys than boy band. The distinction is probably lost on the group's fans, who probably view the Backstreet Boys as impossibly mature balladeers. *The Community Theatre, Morristown, N.J. (212-307-7171); $23.*

Small Stages

Bottom Line—3/28: Lina Kouktrakous. 3/31: Doc Watson; Kate Campbell. 4/1: Modern Man. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—3/28-3/29: Japanese composer Ryuichi Sakamoto. 4/1: Perpetually touring, jam-happy rockers NRBQ. *6 Delancey St. (212-533-2111).*

Chicago B.L.U.E.S.—3/29: Joe Taino. 3/30: Bobby Bell. 3/31-4/1: Carey Bell. *73 Eighth Ave. (212-924-9755). $.*

Cooler—The free Monday-night series is one of the best music bargains in the city: Past performers have included free-jazz great Rashied Ali, free-jazz experimenter and Sonic Youth front man Thurston Moore, and out-and-out freak Beck. 3/29: Giant Step presents a D.J. set from the Stereo MC's. *416 W. 14th St. (212-229-0785). $.*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 3/28: Eden White. 3/29: Bubble; Claudia Reinhardt Johnson. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Hogs & Heifers Honky Tonk North—All shows begin at 10, and admission is free. 3/28: Jonathan Gregg & the Lonesome Debonairs. 3/29: The Lineman. 3/30: Neil Scott Johnson Band. 3/31: Lex Gray. *843 First Ave., near 95th St. (212-722-8635).*

Irving Plaza—3/28: Ex-Led Zepplin bassist (and occasional collaborator with the postmodern likes of Diamanda Galas) John Paul Jones plays the experimental rock of his confoundingly weird solo album *Zooma.* 3/29: Trisha Yearwood. 3/31: Luka Bloom. 4/1: Super Diamond. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: Downtown revue "Damaged Liver Musical." Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: "Reggae Night." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Saturdays: Left-field, non-Hot 97-variety hip-hop with "Indie 5000." 3/30: New Age maestro Andreas Vollenweider. 3/31-4/2: Abdullah Ibrahim. *425 Lafayette St. (212-239-6200).*

Knitting Factory—3/28: Sue Garner and Rick Brown; Louie Belogenis & Neel Murghai Duo; Masato Tomobe; Freedom Art Quartet; Ori Kaplan. 3/29: Pre-grunge-era indie-rock icons Fastbacks; Arthur Kell Quartet; Kelly Stoltz. 3/30: Experimental jazz with Chris Cutler/Zeena Parkins Duo; Spontaneous Skool. 3/31-4/2: Lou Reed previews material from his upcoming album *Ecstasy,* which looks to be his finest in years. *74 Leonard St. (212-219-3055). $.*

Manitoba's—Mondays: Beat Rodeo. Saturdays: Adam Roth. Sundays: Anna. Tuesdays: "Hardcore," with hosts Misstress Formika and Candis Cayne. 3/29: The Angry Inch Mob. 3/30: George Gilmore and the Giblets. 3/31: The Church Keys. *99 Ave. B (212-982-2511).*

Maxwell's—3/29: The Stratford Mercenaries; The Gimmicks; The Black Halos. 3/31: Gorky's Zygotic Mynci; Essex Green 10 P.M. $8. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—3/31: Richard Buckner. 4/2: Mary Lou Lord. *217 E. Houston St. (212-260-4700).*

Rodeo Bar—3/27: Western Caravan. 3/28: Hugh Pool. 3/29: The Rob Ryan Band. 3/30: Soozie Tyell. 3/31: The Hangdogs. 4/1: The Raging Teens. 4/2: Leanne Westover and Strange Cargo. 4/3: Western Caravan. 4/5: Chaz DePaolo. 4/6: Tom Russell. *375 Third Ave., at 27th St. (212-683-6500).*

S.O.B.'s—Most nights, sets at 10 and midnight. 3/27: Johnny Colon. 3/28: Reggae chanteuse Sister Carol. 3/29: Karen Bernod. 3/31: Chico; Tabou Combo. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 3/29: Sector 9. 3/30: "Punkorama Tour" with Millencolin; Ten Foot Pole; Vision. 3/31-4/1: The Machine. *161 Hudson St. (212-386-3600). $.*

Clubland

Alphabet Lounge—Saturdays: A great house-music party called "School," with resident D.J.'s Melvin Moore, Neil Aline (of "BPM" and "Rendez-Vous") and producer Matthias Heilbronn. *104 Ave. C (212-780-0202).*

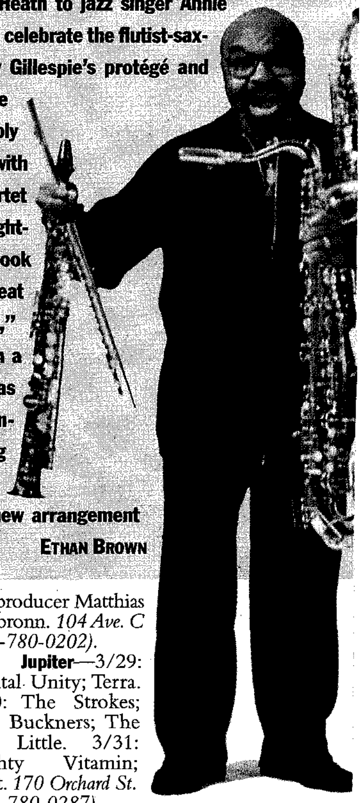
Baby Jupiter—3/29: Mental Unity; Terra. 3/30: The Strokes; The Buckners; The Big Little. 3/31: Mighty Vitamin; Mint. *170 Orchard St. (212-780-0287).*

Baktun—A small, way-way-west venue that's host some of the city's most relaxed, unpretentious cl nights. Thursdays: A nifty trip-hop night call "Nice & Easy." Wednesdays: "Soons," an eclec night of music with D.J.'s Jaymz Nylon a Gamall. Alternate Fridays: loved-up house mu from D.J.'s Holmar and A. Gram at "N'Ice"; t friendly, long-running house-music party "Ba the Party." Saturdays: "Direct Drive," a stric drum-'n'-bass night with D.J.'s Lion, Seo Cassien, Reid Speed, and Chris Thomas. Log to www.baktun.com for complete schedule. 4 *W. 14th St. (212-206-1590).*

Black Betty —A wondrously eclectic nightspot Williamsburg. Wednesdays and Thursdays: "D. O-Rama," D.J.'s spinning everything from hi hop to dance-hall reggae to funk. Sundays: "Ja on Sundays." Mondays: "Rhythm on Monday anything with a groove, from Afro-Cuban jazz sixties soul. *366 Metropolitan Ave., Williamsbu Brooklyn (718-599-0243).*

Performance In the Moody

"Everyone in the world loves James Moody," says Rob Gibson, the executive producer and director of "Jazz at Lincoln Center" who's throwing a star-studded 75th-birthday bash for the horn player. "He could get off a plane in Botswana and people would take care of him." He's not exaggerating: Everyone from salsa drummer Tito Puente to "Jazz at Lincoln Center" 's Wynton Marsalis to legendary hard-bop saxophonist Jimmy Heath to jazz singer Annie Ross will take the stage for "Moody's Moods" on April 3 to celebrate the flutist-saxophonist extraordinaire, who began his career as Dizzy Gillespie's protégé and evolved into the evocative soloist best known for "I'm in the Mood for Love." Gibson says the program will be suitably eclectic, representing material from Moody's forties work with Gillespie to the recent compositions of his eponymous quartet that's been haunting New York jazz clubs since the mid-eighties. But "Moody's Moods" isn't merely a celebratory look back—Gibson wants to canonize Moody as one of the great modern jazz players. "We don't do many birthday parties," he says. Accordingly, expect less of a history lesson than a joyous jam, mostly because, as Gibson says, "Moody has never lost his understanding of what it means to be an entertainer." Nor have his many friends: Ray Charles is trying to squeeze "Moody's Moods" into his schedule, and "Mission Impossible" composer Lalo Schiffrin completed a new arrangement of—what else?—"Happy Birthday." (See "Jazz.") ETHAN BROWN



Photograph courtesy of Jazz at Lincoln Cen

entro-Fly—The club formerly known as Tramps is now a hot spot for grooving to D.J.'s. The owners have managed to snag the house/trip-hop/big-beat promoters Plant for their Saturday nights and the "Subliminal Sessions" with D.J. Erick Morillo (and plenty of D.J. royalty like Armand van Helden and "Little" Louie Vega as their special guests) for their Thursdays. The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: dressed-up hip-hop with "VIP Sundays" featuring D.J. Max Glazer and Jessica Rosenblum. *45 W. 21st St. (212-803-7859).*

heetah—This Chelsea/Flatiron-district nightspot has suddenly become a great dance-music destination thanks to "Twelve West," "Underground Network," and "Legends." Tuesdays: "Twelve West," D.J. Nicky Siano's wildly fun, campy after-work party where Chelsea boys, fierce voguers, and men in Superman costumes (!) get their groove on for an early-in-the-week romp that rivals the ecstatic energy of "Body & Soul." Wednesdays: "Undeground Network" returns. Thursdays: soulful house provided by D.J. Adam Scott at "Legends." *12 W. 21st St. (212-206-7770).*

on Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy" with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night; Fridays: drag queens and gay rock-and-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

amingo—This East Village nightspot was once called Flamingo East. The club now has a hipper, more futuristic bent thanks to parties like Saturday's techno-dominated "Tru Skul." *219 Second Ave. (212-533-2860).*

ank's Lounge—A bare-bones bar and dance spot that hosts Lorie and E-Man's great house-music party "Bang the Party" bi-weekly. *660 Fulton St., at S. Elliott St., Fort Greene, Brooklyn (212-726-1322).*

y Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Tuesdays: Neil Aline, host of NYU's ultrahip "BPM" radio show, hosts "Rendez-vous," a strictly no-D.J.'s party where media folk, artists, and others take their shot on the wheels of steel. Thursdays: Big-name D.J.'s like Todd Terry and Frankie Feliciano drop by for "Assorted Flavors." Saturdays: Things get funky with the hip-hop-and-soul-dominated "Say It Loud." *166 First Ave. (212-228-0444). $.*

e Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-kating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the straight weekender crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. *515 W. 18th St. (212-627-0404). $.*

ine—Once an important spot for up-and-coming rock and dance acts, this downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights like "Giant Step Mondays" and the Friday night hip-hop-meets-beautiful-people affair "Hello 2000." *285 W. Broadway (212-941-0900).*

undfactory—A curiously inactive presence in the city's club scene, Soundfactory has almost completely fallen off the clubland radar. But this hould change with the recently introduced (and unimaginatively named) "Soundfactory Fridays," which offers big names from the worlds of techno, drum 'n' bass, and house. *618 W. 46th St. (212-489-0001).*

eed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a VVIP oom (for those occasions when plain VIP just won't cut it), and a swank roof deck. Thursdays: "Midnight Turntable Knockers," a hard-core hip-hop party with D.J.'s like Doo Wop, Max Glazer, and S&S. Fridays: the main floor belongs to Hot 97's D.J. Enuff. Saturdays: D.J.'s Doo Wop and Gyvis spin classic hip-hop, and Frank Delour spins house for "Speeed Saturdays." Sundays: A soulful house party called "Sunday Mass" with DJ.'s Merritt and Father Chris. *20 W. 39th St. (212-719-9867).*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays." Fridays: world-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 3/31: Sasha and Digweed; Jimmy Van M. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. Monthly: renowned Japanese trance D.J. Tsuyoshi Suzuki. *6 Hubert St. (212-343-1379).*

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturday is the night to head up to the Warehouse and check out D.J.'s like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? *141 W. 140th St. (718-992-5974).*

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Maria Schneider Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 3/29: Andrew Rathbun Quintet; Dave Pietro Sextet. 3/30–4/1: Gary Burton & Makoto Ozone Duo. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 3/28-4/2: Nancy Wilson and her trio, featuring Lew Matthews, John B. Williams, and Roy McCurdy. *131 W. 3rd St. (212-475-8592).*

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (212-691-6174).*

City Hall—*Mondays in the Granite Room:* The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

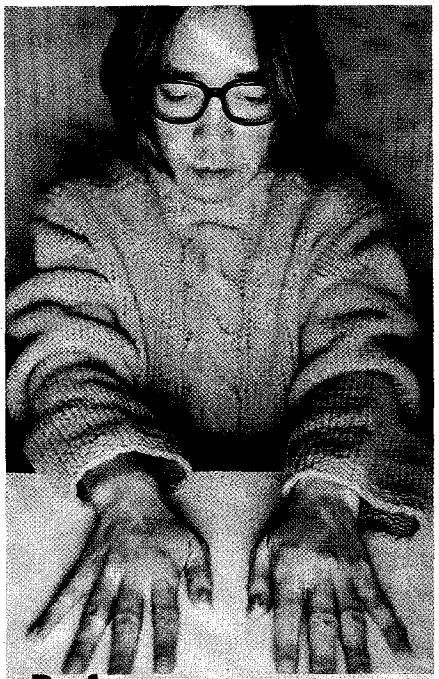
Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 3/28: Mika Pojila quartet. 3/29: Owen Howard Quartet. 3/30: Elvis Sinatra. 3/31: Tom Beckham Quartet. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Guggenheim Museum—Fridays and Saturdays, from 5 to 8, some genuinely happening players hit the lobby for jazz in the round. Through October, flautist Jamie Baum fills the rotunda with trilling tones. *1071 Fifth Ave., at 88th St. (212-423-3500). Free, with museum admission.*

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 3/28-4/2: Pharoah Sanders. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*



Performance
He Likes to Score

Japanese composer Ryuichi Sakamoto (pictured) has scored mainstream movies like 'The Last Emperor,' but he's also a musical maverick who has dabbled in electronica with D.J. Spooky. On March 28, Sakamoto will bring his brand of experimental classicism to the Bowery Ballroom. (See "Small Stages.")

"Moody's Moods"—"Jazz at Lincoln Center" celebrates James Moody's 75th birthday with an impressive roster of musicians including Jimmy Heath, Jackie McLean, Annie Ross, Jon Hendricks, Slide Hampton, Kenny Barron, Paquito D'Rivera, Tito Puente, Jon Faddis, and more. 4/3 at 8. *Avery Fisher Hall, Columbus Ave. and 64th St. (212-721-6500). $50, $45, $40, $35, $30, $20.*

"Jazz Insights: The Vocalists"—Informal lectures hosted by Arnold Jay Smith as well as performances

otograph by Hiroshi Nomura.

from visiting guests. Tuesdays, 7:45–9:30. 3/28: Yvette Glover. *The New School, 66 W. 12th St. (212-229-5873). $25.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10, Fri. and Sat. at 8, 10:30, and midnight, Sun. at 7 and 9. $15–$25 cover; $10 minimum. 3/29–3/31: Jazz Composer's Collective, featuring the Herbie Nichols Project; the Ted Nash Double Quartet; Ben Allison & Medicine Wheel. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. 3/30: Donna Carter Trio. *11 W. 53rd St. (212-708-0480).*

Savoy Lounge—Nestled beneath the Port Authority Bus Terminal, this truly funky soul-jazz joint features sawdust on the floor, cheap beer in bottles, and a Hammond organ in the corner. $3–$7 cover; no minimum. *55 W. 41st. St. (212-947-5255). $.*

Showman's Cafe—Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. *375 E. 125th St. (212-864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. *183 W. 10th St. (212-929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 3/28–4/2: Kenny Barron Quartet. *88 Seventh Ave. So. (212-242-1785).*

Swing 46—Another Theater District retro-house that draws zoot-suited big-band, jump-blues, and swing-revival fanatics. Is it jazz? Not really. Is it fun? You betcha. Most nights, sets at 10; free dance lessons at 7 and 9. $7–$12 cover; two-drink minimum. *349 W. 46th St. (212-262-9554).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its "Crystal Room." Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. *Central Park at W. 67th St. (212-873-3200).*

Performance
The Jazz Singers

"Jazz Insights," Arnold Jay Smith's lecture-and-performance series at the New School, has explored the rich legacies of Charlie Parker and Duke Ellington through spoken word and song. For this season's installment, "The Vocalists," Smith will showcase singers Susannah McCorkle and Yvette Glover (pictured), whose emotive voice will kick things off March 28. (See "Jazz.")

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 3/29: Cecilia Engelhart-Lopez and Santi Debriano Duo; Adam Rogers. 3/30: Peter Apfelbaum's Hieroglyphics; Two Dollar Guitar; The Anomoanon; 3/31: Mark Egan Trio; Topaz. *107 Norfolk St. (212-358-7503). $.*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 3/28–4/2: Lou Donaldson Quartet. *178 Seventh Ave. So. (212-255-4037). $.*

Westbank Cafe—Fridays: Pianist Michael Wolff hosts the impressively-staffed Michael Wolff JazzWorld Workshop, with Alex Foster, Badal Roy, Lincoln Goines, Frank Colon, and Clarence Penn. Sets at 9 and 11. $10 cover. *407 W. 42nd St. (212-695-6909).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Tues.–Thurs., shows at 9:30; Fri.–Sat., shows at 8, 10, and midnight. Jim Norton, DC Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson & Macio. *82 W. 3rd St. (212-477-1000).*

Carolines on Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 3/28: "The Girl Show." 3/29: "The Greg Charles Show." 3/30–4/2: Wendy Liebman; Pierre. $12.50–$24.50, two-drink minimum. *1626 Broadway, near 49th St. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. Through 4/2: Colin Quinn; Greer Barnes; Nick DiPaolo; Jim Norton. *117 Macdougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *156 Second Ave., near 81st St. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived co
median two decades ago, this Vegas-style lounge
one of the city's oldest comedy establishment
Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, an
12:30 A.M.; Sun.–Thurs., continuous from 8:4
Cover is $15 Fri. and Sat. ($20 for 10:30 Sa
show), $12.50 on weeknights; no minimum. *111
First Ave., near 61st St. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron dis
trict. Every Tues. and Sun.: New Talent Showcas
Sun.–Thurs. at 8:30; Fri. and Sat. at 8:30 an
10:30. Cover is $12 Fri. and Sat., $8 on week
nights. Two-drink minimum. 3/30: "Rated R
3/31–4/1: Billy Burr; Louis Ramey; David
Nash. *34 W. 22nd St. (212-367-9000).*

"Spin Cycle Comedy"—Comedy from Danny Co
hen and Jodie Wasserman while you separat
your whites and colors. Really. *King Size Lau
dromat, 178 Seventh Ave., at 20th St. (212-50
6016; free.*

Stand-up New York—Robin Williams is known t
drop by here unannounced to warm up for h
Letterman appearances. Cover is $7–$12. Show
Sun.–Thurs. at 7 and 9; Fri. at 7, 9, and 11:3
Sat. at 8, 10, and 12. *236 W. 78th St. (212-59
0850).*

Cabaret

Algonquin Hotel—Fresh from a major overhaul, th
Oak Room hosts some formidable names in
cozy environs. (Early shows Tues.–Sat., late sho
Fri. & Sat.) Sundays: The Howard Fishman Qua
tet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaura
with an intimate cabaret space. Through 4/1: Li
ias White in "From Brooklyn to Broadway." *4
Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis
opera and operetta, are the keynote of this Villa
landmark. Late dining. *13 E. 12th St. (212-74
9105).*

Cafe Carlyle—Every Monday, Woody Allen swin
through the early set with Eddy Davis & His Ne
Orleans Jazz Band at 8:45. $60. Bobby Short pla
two shows nightly (Tuesday-Saturday) at 8:45 a
10:45. $60. Through 5/6: Pianist Peter Mint
performs Tuesday through Saturday, from 9:30 P.
to 1:30 A.M. $10. *Carlyle Hotel, Madison Ave.
76th St. (212-744-1600).*

The Carnegie Club at Carnegie Bar and Books—Frida
and Saturdays at 9:30 and 11:00: Sinatra impe
sonator Cary Hoffman, backed by Stan Rubi
eleven-piece big band. $20 cover; two-drink mi
imum. *156 W. 56th St.*

Feinstein's at the Regency—Michael Feinstei
cabaret space at the Regency Hotel shares t
room with the restaurant 540 Park. Tickets a
$60; $50 food and drink minimum. 3/28–4/2
Michael Feinstein. *540 Park Ave., at 61st St. (21
307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest po
show snuggery, right next door to an overwroug
Russian restaurant—steer clear of the Cossac
dagger-toting doormen and you'll be fi
Wed.–Thurs., sets at 9. Fri. and Sat., sets at 9 a
11. $30 cover; $20 minimum. Wed.–Fri. throu
4/8: Jeff Harnar and Shauna Hicks in "Shauna
Jeff Sing Mickey & Judy." *365 W. 46th St. (21
586-0244).*

Judy's—This cozy and friendly piano bar featu
two performance spaces, a fine menu, and a wee
ly gig by Judy herself. 3/27–3/28: Al Carmine a
David Vaughan in "A Tribute to Fred Astair
3/29: Maureen Kelly. 3/30: Ginny Dustin. 3/3
Denise Gray in "Soulful & Sensuous." 4/1: Ju
Kreston and David Lahm in "Keep It in the Fa
ily." 4/2: Nora Michaels in "Tout Moi." *169 Eig
Ave., near 18th St. (212-929-5410).*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

the mix

Chang-rae Lee...Amy Tan...Cornelius Eady

John Leonard's TV Notes

urviving the Good Times: A Moyers Report (3/28; 9 to 11 P.M.; Channel 13) incorporates material from two previous public-television documentaries, *Minimum Wages* (1992) and *Living on the Edge* (1995), to bring us up-to-date on a decade of the Neumann and Stanley families, trying to survive in Milwaukee in a new economy that has downsized them out of jobs and savings they'd hoped to use for their children's college and their own retirement—a depressing tour through free-market Neo-Darwinism that, while encouraging us to admire the resourcefulness of the African-American Stanleys, also asks subversive questions about a Big Casino crapshoot that benefits those who play with their money and punishes those who work for it.

etty Wainthropp Investigates (Thursdays, 3/30 through 5/11; 9 to 10 P.M.; Channel 13) brings back Patricia Routledge for a third season of six one-hour "Mystery!" adventures as the working-class Lancashire matron turned private eye, even occasionally with the connivance of an overextended constabulary. Bullying and abduction, frame-ups and counterfeit paternity, bribery and family scandal, road rage, drug rings, and Indian restaurants all play their genial parts—although the writing and the plotting seem more slipshod than I remember from earlier on.

venture Divas—Cuba: Paradox Found (4/1; 6 to 7 P.M.; Channel 13) is what Holly Morris found while not exactly following in the cinematic footsteps of Wim Wenders. Her all-girl rap group (Instincto), her TV producer star (Lizette Vila), her documentary filmmaker (Gloria Rolando), her Santeria priestess (Emelia Machado), her poet (Carilda Oliver Labra), and her exiled American Black Panther (Assata Shakur) are even more colorful and energetic than the dance musicians in *Buena Vista Social Club*. We also meet female sugarcane cutters, organic and collective farmers, a fishing-boat captain, and any number of Hemingway-wannabe tourists in this sunnier-side-up look at Fidel Castro's nonprofit police state.

e President's Man (4/2; 9 to 11 P.M.; CBS) has been, ever since George Washington, an agent so secret hat nobody knows he's Chuck Norris, which means plausible deniability for the White House if hings get out of hand when Ralph Waite's First Lady, Marla Adams, needs rescuing from terrorists in Rio by stealth bomber and Technicolored parachute, or a U.S. senator's daughter needs to be plucked from the clutches of a right-wing cult, or when the usual Latin American drug lords kidnap he usual Pentagon nuclear scientist to batch up some bombs with the plutonium they've purchased from the very Vietnamese general who murdered Chuck's wife. Anyway, with a weekly *Walker* to produce, Chuck's getting a little old for this stuff, so he undertakes with his beautiful Eurasian daughter, ennifer Tung, to train his Special Forces successor, Dylan Neal. More fun than a kick in the head.

Lectures and Panels

atural Economics"—3/28 at 6 P.M.: Host Leonard Lopate interviews urbanist and economic thinker ane Jacobs at the Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

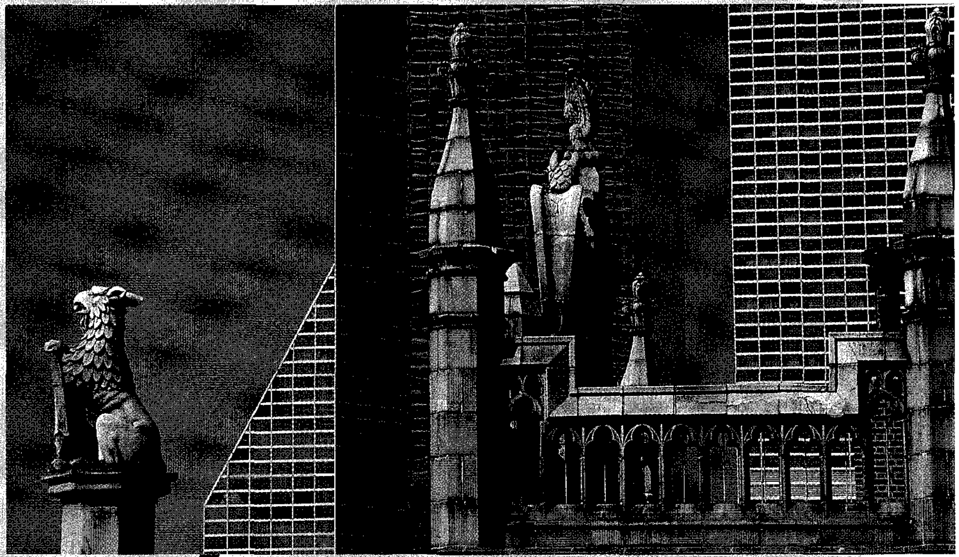
"What About School Choice?"—3/28 at 6 P.M.: A panel discussion on charter schools, featuring the Reverend Floyd Flake, Adolfo Carrion, Michelle Bowden, and Joseph P. Viteritti, moderated by Dennis Walcott. The New School, Rm. 510, 66 W. 12th St. (212-229-5488); $5.

"Women in the News"—3/28 at 8:15 P.M.: A panel discussion featuring Andrea Peyser, Cynthia McFadden, and Mara Liasson, moderated by Leonard Lopate. 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $20.

"Social Sources of the Afterlife"—3/29 at 5:30 P.M.: A lecture by Barnard College professor Alan F. Segal with a panel discussion following. Julius S. Held Lecture Hall, Barnard Hall, 117th St. and Broadway (212-854-8021); free.

"Becoming a Writer"—3/30 at 6 P.M.: A lecture by Hunter College professor Chang-rae Lee, author of *A Gesture Life*. Hunter College East Bldg., President's Conference Room, seventeenth fl., 68th St. and Lexington Ave. (212-650-3607); $25; reservations required.

"Race & Class in America: Have We Made Any Progress?"—3/30 at 6:30 P.M.: A panel discussion on why the United States has failed in its efforts to ensure racial equality and economic opportunity for its citizens, featuring William Finnegan, Tamar Jacoby, Alex Kotlowitz, Nicholas Lemann, Les Payne, and Isabel Wilkerson. New York University's Jurow Hall, NYU Main Bldg., first fl., 100 Washington Sq. East (212-998-7984); $5.



Tour Stone Temple Pilots

Though they're seldom included in today's architectural undertakings, gargoyles used to be a critical detail in the city's buildings—and not just because they're spooky and cute. Find out the critters' original function and discover where they still dwell among us at the "Gargoyles in Manhattan" walking tour on April 2. See listings for details.

otograph by Lawrence Manning/Corbis.

The Written Word

David Trinidad—3/28 at 6:30 P.M.: Reading from his new book, *Plasticville*, at New York University's Fales Library, on the third floor of the Bobst Library, 70 Washington Sq. South (212-998-2596); free.

"A Celebration of Words"—3/28 and 4/4 at 7:30 P.M.: Award-winning poets honor National Poetry Month by reading selections from their works, with Linda Pastan and Gerald Stern on 3/28 and Cornelius Eady and Jean Valentine on 4/4. Blue Heron Arts Center, 123 E. 24th St. (212-897-3600); $12 for reading and book-signing only, $25 for the 6:30 P.M. reception, reserved seating at the reading, and the book-signing.

Jeanne Dickey and Amanda Lichtenberg—3/28 at 7 P.M.: Reading from their latest works at Bluestockings, 172 Allen St. (212-777-6028); $2

Steven Varni—3/29 at 6 P.M.: Reading from his novel *The Inland Sea*, at the Italian Culture Institute, 686 Park Ave., bet. 68th and 69th Sts. (212-879-4242); free.

Amy Tan—3/29 at 7:30 P.M.: Presenting selections from *The Best American Short Stories 1999*, including works by Sheila Kohler, George Harrar, and Tim Gattreaux, read by Lisa Fugard, Arliss Howard, and Robert Sean Leonard as part of the "Selected Shorts" series at Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $18.

Anselm Hollo and Robert Kelly—3/29 at 8 P.M.: Reading from their works at the Poetry Project, St. Mark's Church, 131 E. 10th St. (212-674-0910); $7 adults, $4 students and seniors.

Arthur Laurents—3/30 at 7 P.M.: Reading from his book *Original Story,* at Three Lives & Company Booksellers, 154 W. 10th St. (212-741-2069); free.

Colum McCann—3/30 at 7 P.M.: Reading from his latest work, *Everything in This Country Must,* at New York University's Glucksman Ireland House, 1 Washington Mews, at Fifth Ave. (212-998-3950); $5, free to students.

"The New Wave of German Novelists: Julia Franck, Georg Klein, and Arnold Stadler"—3/30 at 8 P.M.: A bilingual reading of the authors' works at the National Arts Club, 15 Gramercy Park South (212-399-2020); free; jacket required.

The Haiku Anthology—3/31 at 7:30 P.M.: Readings by Cor van den Heuvel, Alan Pizzarelli, and Dee Evetts at the West Side YMCA's Little Theater, 5 W. 63rd St. (212-875-4124); $5 adults, $3 students and seniors.

Ishmael Reed—3/31 at 8 P.M.: Reading and discussion celebrating the author and the publication of his book *The Ishmael Reed Reader* at A Gathering of the Tribes, 285 E. 3rd St. (212-674-3778); $5.

Marie Ponsot, Jean Valentine, and Hettie Jones—4/3 at 5 P.M.: Reading from their poetry at Pen and Brush Gallery, 16 E. 10th St. (212-969-8413); free.

***Columbia* Magazine Benefit Reading**—4/3 at 7 P.M.: Prose and poetry readings by Tom Paine, Susan Orlean, Brenda Shaugnessey, and Sophie Cabot Black, to benefit *Columbia: A Journal of Literature and Art.* Temple Bar, 332 Lafayette St., bet. Bleecker and E. Houston St. (212-925-4242); $10 adults, $8 students, plus a one-drink minimum.

***The Bacchae* of Euripides**—4/3 at 8 P.M.: A dramatic reading directed by Kathryn Walker. 92nd St. Y, 1395 Lexington Ave. (212-996-1100); $15.

Tours

Multiethnic East Harlem Walking Tour—4/1 at 1 P.M.: A two-hour walking tour of one of New York's largest and most vibrant multiethnic communities. Meet at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 257); $10 adults, $8 students and seniors; advance registration required.

"The Nooks and Crannies of Greenwich Village"—4/1 at 1 P.M.: Discover the Village's history, landmarks, and famous literary residents, with visits to Patchin Place, Grove Court, Willie's Garden, Washington Mews, and more. Meet at the southeast corner of Fifth Ave. and 12th St. (732-270-5277); $10.

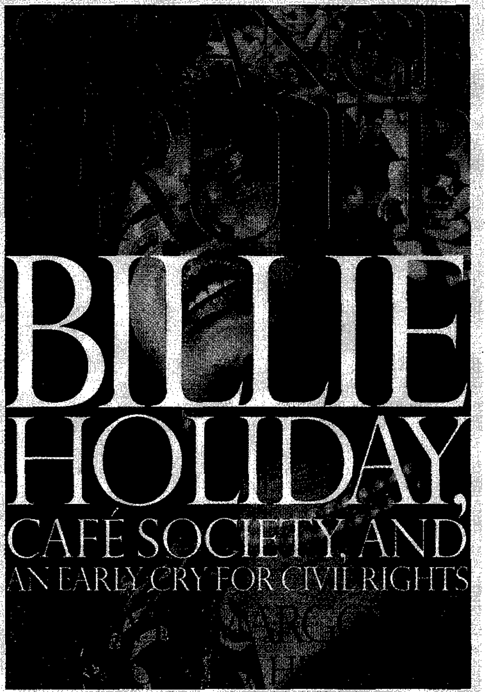
"Charming Carnegie Hill"—4/2 at 1:30 P.M.: A walking tour of the elegant community, with stops at the Guggenheim Museum, the National Academy of Design, and the former homes of Andrew Carnegie, Otto Kahn, and Jacqueline Kennedy Onassis. Meet at the southeast corner of 86th St. and Fifth Ave. (212-265-2663); $5.

"Gargoyles in Manhattan"—4/2 at 2 P.M.: Explore the history of the ornaments on landmarks around town and their association with a murder, Winston Churchill's mother, and the "meanest man in New York City." Meet at 51 Madison Ave., bet. 26th and 27th Sts. (212-979-2388); $10.

In Print

Lady Sings the News

"I was always a Billie Holiday fan, but when I saw 'Strange Fruit' on the record jacket, I thought it was a playful name for a love song," says David Margolick, whose new book chronicles the history of the famous dirge lamenting lynchings in the American South. "I sort of fancy myself a student of twentieth-century American history, and particularly of civil-rights history, so I grew up reading about this stuff, but I never heard anything about this song. When I sat down to listen to this ten years ago, it was as if I was someone who was hearing it in 1939," the year Holiday first performed the song at Café Society in Greenwich Village. Though her inimitable voice lent the requiem its enormous strength, the lyrics themselves are what shocked people: *Southern trees bear a strange fruit / Blood on the leaves and blood at the root / Black body swinging in the southern breeze / Strange fruit hanging from the poplar trees.* "Later on I learned who had written the song," says Margolick, "and I was separately interested in the Rosenbergs." You see, the lyricist was Abel Meeropol, a Jewish teacher at DeWitt Clinton High School, who would become known for adopting the children of Ethel and Julius Rosenberg after their executions. But Meeropol is rarely remembered as the song's creator, partly because Holiday alternately claimed that she inspired the song and that she rewrote it herself—neither of which is true. "I think if you love Billie Holiday, you're forgiving of such things, and I could almost understand how the song became so personal for her that she might have believed it," says Margolick. "It's always hard with her: Her autobiography, while almost fiction, is very charming even if it isn't true. It's true in a larger sense."



ARIEL LEVY

Benefits

Million Dollar Beauty Ball—3/29 at 7 P.M.: A black-tie evening of dinner and dancing to benefit the March of Dimes' work to prevent birth defects. Waldorf Astoria, 301 Park Ave., at 49th St. (212-353-8355); individual tickets are $1,200; tables are $12,000, $15,000. and $25,000.

Alliance for Young Artists and Writers Inc.—3/23 at 6 P.M.: The organization's fifth annual benefit dinner and auction; proceeds go the Scholastic Art and Writing Awards, which recognize student tale and creativity. The Puck Building, 295 Lafayet St. (212-343-4627); $350.

Events

The Horticultural Society of New York's Spring Op House—3/31, 10 A.M.–7 P.M.; 4/1, noon–5 P.N Celebrate the Society's 100th anniversary wi classes, special events, screenings, demonstratio and tours for every level of gardener. The Hor cultural Society of New York, 128 W. 58th St. (21 757-0915 ext. 200); free.

The 1st International Edible Book Tea & Auction—4/ 4:30–7 P.M.: Peruse such unusual items as a coo book made of lasagna and a tea-holder book ma of sugar cookies before they are auctioned a then eaten at a high tea. The Center for Book Ar third fl., 28 W. 27th St. (212-481-0295); $5.

Exhibitions

"The Little Black Dress and Other Signs of Status" Through 4/15: The exhibition explores the mea ing behind a range of iconic black objects, from t little black cocktail dress to mourning garmen from combat boots to tuxedos. The Museum FIT, Seventh Ave. at 27th St. (212-217-5800); fre

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
KNICKS		POR MSG 8 P.M.	SEA MSG 10 P.M.		VAN MSG 10 P.M.		LAL NBC 6:30 P.M.
NETS		IND FSNY 7:30 P.M.		TOR FSNY 7:30 P.M.	ORL MSG 7:30 P.M.		DET FSNY 1 P.M.
DEVILS		PIT METRO 7:30 P.M.			ATL FSNY 7: P.M.		TAM FSNY 6 P.M.
ISLANDERS		NAS NY55 8 P.M.				CHI FSNY 4 P.M.	ATL MSG 3 P.M.
RANGERS	DET TBA 7:30 P.M.					BOS ABC 1 P.M.	
	3/27	3/28	3/29	3/30	3/31	4/1	4/2

Ten Shades of Green”—3/29–5/13: An exhibition of recent architecture that combines design quality with environmental sensitivity and responsibility. Part of the “Shades of Green: Architecture and the Natural World” program at the Architectural League of New York, 457 Madison Ave., bet. 50th and 51st Sts. (212-753-1722); free.

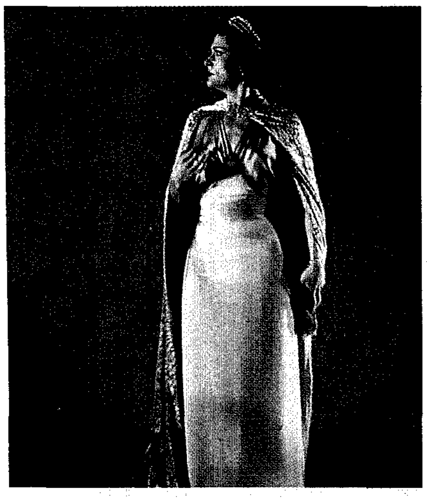
Online

lew York on the Web—Looking to get away? The new “52 Weekends” is serialized on our site, so that each week brings a unique idea for getting out of town. Also online: our “Gift Guide,” “Best Bets,” and “Best of New York.” You can read selected content from the magazine, and our Surf Report scours the Web for all the best sites. As always, you can browse through our extensive archive of back issues to read past articles and reviews and participate in our daily poll and trivia contest

Sports

leavyweight Explosion—3/30 at 7:30 P.M.: The third edition of this monthly heavyweight series at the Hammerstein Ballroom features Danell Nicholson (IBF No. 9) and Terrence Lewis in the ten-round main event, and Brooklyn’s Kelvin Hale and Taurus Sykes in separate bouts. Seven fights. Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. Tickets $25–$125; call 212-564-4882 or 212-307-7171 for tickets and information.

ew York Health and Racquet Club Backwards Mile—4/1, 10 A.M.: What the . . . oh, yeah, it’s April Fools’ Day. The thirteenth annual backward run starts in Central Park at East Drive and 84th St. Numbers and T-shirts may be picked up on race day only, from 9 to 9:45 A.M. at the New York Road Runners Club, 9 E. 89th St. Prizes include memberships to the New York Health and Racquet Club. Nonmembers $15; limited race-day entries $22. Call 212-860-4455 or visit www.nyrrc.org for more information.



Happening **The *Tosca* you’ll see on “Live From Lincoln Center” (Wednesday, March 29; 8 to 11 P.M.) on Channel 13 is not, of course, exactly the one you saw at the New York City Opera, in which Carl Tanner sang Cavaradossi (you’ll see, instead, Alfredo Portilla). But Amy Johnson (pictured above) as the jealous diva and Mark Delavan as the boo-hiss Scarpia are wonderful, the Italian Fascist sets are magnificent, and the third act has been lame for 100 years.**

otograph by George Mott.

●

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Solutions to last week’s puzzles

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kids

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Children's Events

Lion's Share—A family of lions are the arbiters of life in a library where characters pop out of books, the Vowelles sing about pronunciation, and a computer mouse named Click is the local Mr. Spock. **BETWEEN THE LIONS**, PBS's new show to promote literacy in early schoolchildren, premieres weekdays, beginning 4/3 at 10:30 A.M. on Channel 13, Sundays at 8 A.M. (www.pbskids.org/lions).

Blooming Kids—When **THE HORTICULTURAL SOCIETY OF NEW YORK** opens its doors to a free centennial open house, kids can feed flesh-eating plants and go on a soil-soaked, hands-on adventure. 3/31 from 10 A.M. to 7 P.M. and 4/1 from noon to 5 P.M. 128 W. 58th St. (212-757-0915).●●

Creepy Crawlers—A cast of weird characters, combined with unusual masks, extraordinary movement, and peculiar costumes make for a stage carnival that sets the audience on fire. **FROGS, LIZARDS, ORBS AND SLINKYS**, from the Imago Theatre Mask Ensemble, will perform from 3/31 through 4/9. Tickets are $10, $20, and $25 and can be purchased at the box office or through Telecharge: 212-239-6200. At the New Victory Theater, 209 W. 42nd St. (212-564-4222).

Adolescent Angst—Teens can learn coping skills in a session held by John Pellow, chief of psychiatry at St. John's Hospital. Young people face increasing pressures, but with a handful of behavioral tactics, they can be prepared to reduce stress and avoid addictions. Q&A follows. The session is included with museum admission, $7.50 for adults, $5 for kids ages 4-17. 10:30 A.M. on 3/30. At the **NEV YORK HALL OF SCIENCE**, 47-01 111th St., Flushin Meadows Corona Park (718-699-0005).●

Mingling with the Elements—Climb a twenty-foot spider's web, check out Archimedes' thirteen-foo screw in the water-play area, and create beautifu music at the Sound Station. The **SCIENCE PLAY GROUND** at the New York Hall of Science, a 30,000-square-foot interactive exhibition, reopens on 4/1 weather permitting. Tickets are $2 beyond museun admission fees (see above).

Syllabic Students—A free exhibition of the Japanes poetry form haiku, written by elementary- and secondary-school students, will be displayed along witl their illustrations of the poems. Poetic participant can sharpen their own skills in the Haiku Corner. P.M. on 4/1. At **THE JAPAN SOCIETY**, 333 E. 47th St (212-832-1155).●●

April Fools—In a salute to the physical comedy o days gone by, **REEL TO REAL**, a program of Lincol Center for the Performing Arts, will show excerpts of Harry Langdon in *Fiddlesticks & Remember When*, The Ritz Brothers in *Hotel Anchovie*, Th Three Stooges in *Loco Boy Makes Good*, and Mi Magoo in *When Magoo Flew & Puddle Jumper*. Th "Real" segment includes circus performers an Dick Monday, former circus director. 11:30 A.M and 2 P.M. on 4/1. Tickets are $12 for adults, $6 fo kids 4-14. At the Walter Reade Theater, 165 W 65th St. (212-875-5370).●

Moral Stories—The Vital Theatre Company performs **AESOP'S FABLES**, through a story abou Emily, a young girl who calls on her imaginar friends to help her with a book report. Brough to life are *The Boy Who Cried Wolf, The Lion an the Mouse*, and *City Mouse and Country Mous* Saturdays at 10:30 A.M. and 12:30 P.M. throug 5/6. Tickets are $10. At 432 W. 42nd St., thir floor (212-592-4508).

Faster Than Lightning—For a romp below the se **DOLPHINS** takes viewers for a swim with these intelligent and playful creatures. Follow a marin biologist and her colleagues as they lear through the use of the latest technological advancements, how wild dolphins communicat Daily at the IMAX Theater of the American Museum of Natural History, 79th St. and Centr Park West (212-769-5200).

Marching Mamas—The **MILLION MOM MARCH**, i Washington, D.C., on Mother's Day, May 14, wi include mothers and others from across the cour try protesting gun violence. For information o local organizers, call 888-989-MOMS.

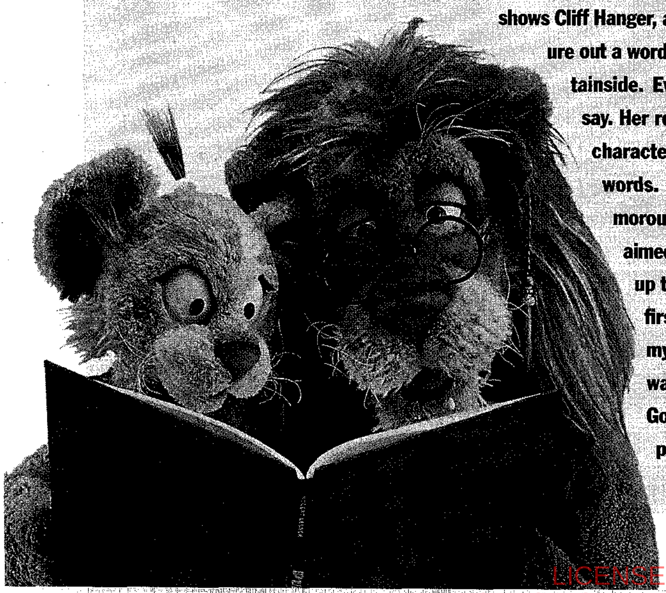
Anxious Aardvark—Called the Woody Allen of the picture-book set by his creator, Arthur, the anxiety-filled yet lovable aardvark of PBS joins friends and family in his first stage show, the 90-minute musical **ARTHUR: A LIVE ADVENTURE.** Runs through 4/2. Tickets are $22.50–$40 through Ticketmaster or at Radio City and Madison Square Garden box offices. At Radio City Music Hall, 1260 Sixth Ave., at 50th St. (212-307-7171).●

Island Girl—Follow the Caribbean retelling of Hans Christian Andersen's *The Little Mermaid* as it is performed by New York Youth Theater, a multiracial, multigenerational company. **ONCE ON THIS ISLAND** plays on the seventh floor of the Central Presbyterian Church, 593 Park Ave., at 64th St., through 4/8. Tickets are $12. (212-888-0696).

Running Time

King of the Jungle Book

Graduates of *Sesame Street,* listen up. After years of struggling to find the right media mix to entice the 4-to-7-year-old crowd, PBS has struck gold. Babies may drool over their *Teletubbies* and the older kids can hip-hop with *Zoom.* But starting on April 3, early readers will have *Between the Lions*, a half-hour menagerie of zany characters who focus on phonics. The stars of the show, and the ones likely to end up on Christmas lists, are a bohemian pride made up of Theo the dad, a guitar-playing Nick Nolte type who sports beaded braids and a ponytail at the back of his mane; Cleo, the earring-spattered mom; and their two cubs, Lionel and Leona. The pacing of the show is not unlike *Sesame Street's*, with a main theme established at the opener followed by quick, quirky vignettes that include animation, puppets, and people. Creators Christopher Cerf, Michael Frith, and Norman Stiles, all veterans of Elmo's world, knew they had a good formula with which to start. Transferring it to the next generation, however, took six years and the input of many nationally recognized educators. Be that as it may, a Manhattan public pre-K class was the real judge at a recent test drive. The kids, a culturally diverse group of both readers and non-readers, answered aloud for the characters and sounded out words taught throughout the show. In one particular segment, "Gawain's Word," two knights—Sir W and Sir Et—charge one another to form the word *wet.* Another short shows Cliff Hanger, an animated hunk who has to figure out a word before he plunges from a mountainside. Even Dr. Ruth Westheimer has a say. Her role, as Dr. Wordheimer, is to help characters pronouce the dreaded big words. Parents will appreciate the humorous lines and Motown-style music aimed at them. In the end, though, it's up to the kids. "Years, ago, when we first saw Barney, we thought, 'Oh my God, this is awful, who would watch this?' " confesses Anne Gorfinkel, the deputy director of programming at WNET. "It's not a science, you know." SUSAN AVERY



Photograph by John E. Barre

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Nightlife

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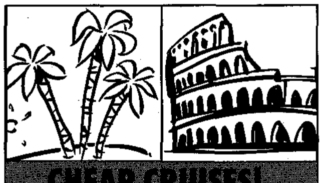

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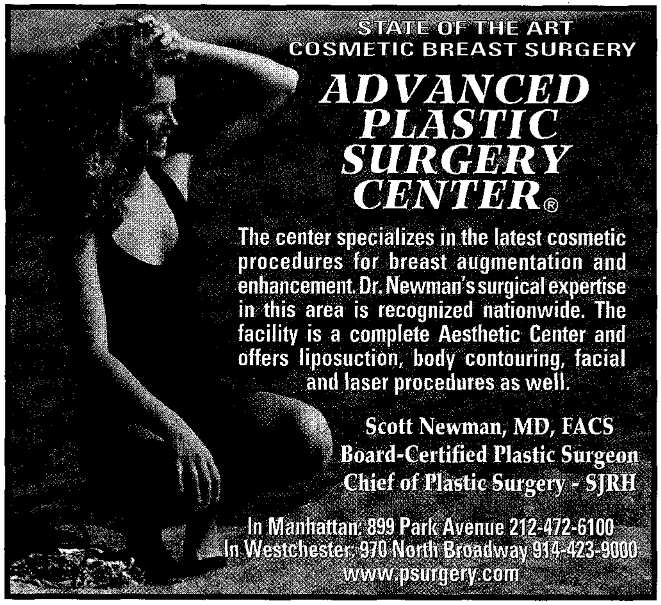

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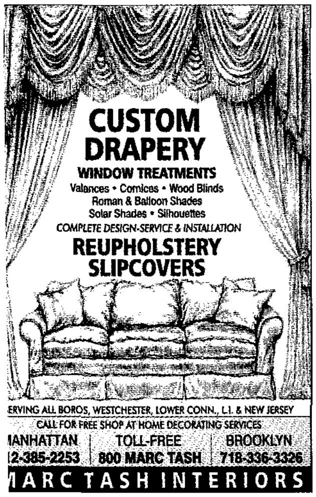
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romantic, 5'10", very fit, mid 40s, fu
Desires one lady love under 38 to cher
forever. Phone/photo necessary. 3706 ✉☎

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attractive, athletic, professional male, lo
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SVP: Summer In Greece—NJ/NY mance till then? 40, 5'8", very attrace, affectionate medical professional, eek-American, seeks similarly educated ID, DMD, MBA, PhD) male (38-48), io is marriage/family-minded. Note/oto/phone. No dependents. 3654✉☎

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ece Of The Puzzle Missing—ractive, divorced Jewish female, 41, ", articulate, spontaneous, with a great ise of humor, who is emotionally and sically fit, seeks a nice, down-to-earth , 38-48, with a warm heart and lots of ergrity. Note/photo please. 3703 ✉

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Single White Male, 24—Teacher's assistant pursuing a Master's of Social Work. Interests include restaurants, travel and sports. Seeking attractive woman in her 20s, with similar interests. 3683 ✉☎

An Appealing Package—Discover a bright, attractive, fit, warm, divorced Jewish professional female. Awaiting friendship and romance with intelligent, kind, accomplished man, 44-54, who loves to laugh. 3651 ✉☎

Be My Best Friend/Lover—I'm a very pretty woman, vivacious, bright, multifaceted, independent, secure, cultured, worldly, warm, fun, (212), 53, Jewish. 3645✉☎

Sex! People Still Do That—Single white male, animal lover, 46, seeks relationship-minded Westchester/Connecticut woman to have it all with. Photo/phone. 3566✉☎

Generous Heart, Strong Intellect—Affectionate, kind, successful, divorced man, 50s. Playful, creative, intuitive. Can look at life through a child's eyes. Trim, 5'10". Good father, good communicator. Eager to share life and outdoor adventures with best friend/partner: sea kayak Patagonia, helicopter powder ski, trek Nepal, rollerblade Central Park, Puccini opera, art collecting, language study in Paris, evenings at home, charitable work, entertaining friends. Seeks attractive woman, in good shape, under 50, who enjoys skiing, outdoor athletics. 3626✉☎

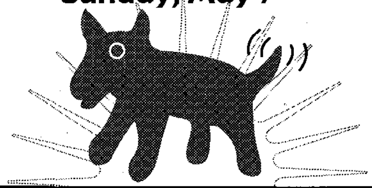
Live, Love, Laugh—Jewish male seeks a female to share a lifetime of magic. 3666 ✉☎

Attractive, Ivy-Educated—28, light-skinned black female seeks successful, highly intelligent, educated male. 3585✉☎

Male Yoga Instructor, 42—In real estate, seeks springtime romance, possibly more with attractive female, 32-38. 3692 ✉☎

Beautiful South Jersey Blond—37, in search of very handsome, honest, fit, fun man, 35-42, for long-term relationship. Photo a must. 3647 ✉

Sunday, May 7th



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Looking To Share—Spirited, fun, attractive professional woman, 5'7", seeking tall, happy, funny, secure, sensitive, passionate man, 50-58, who enjoys life. 3665 ✉☎

Bernadette Peters Look-Alike—Blond curls, blue eyes, energetic, optimistic. Seeks man, 45-59, for dancing, hiking... exploring the world, near or far. 3607✉☎

Let's Face The Music And Dance—Smoldering dark eyes, long dark curly hair, 5'6", curvy, warm, vivacious and intelligent woman seeks man, 50-60, with kind heart, keen mind and iconoclastic spirit, for moonlit nights over Manhattan, Tel Aviv and/or Paris. 3672 ✉

Pretty NJ Woman, 60—Seeks contemporary gentleman to share life's offerings. I am single, Christian, educated, slim, 5'4", financially secure. My interests include opera, theater, books, travel, dining, walking, stimulating conversation. Please include a recent clear photo. 3702 ✉ ☎

Sexy, Exotic Ex-Male Model—PhD, 59, seeks educated ex-model/dancer, opera, theater. Photo/note; will exchange. 3640✉

Pretty, Petite, Caring—Great smile, slim, youthful Jewish woman. Enjoys cooking, music, yoga. Seeks kind, financially secure Jewish man, 50 plus. 3633 ✉☎

Charismatic, Sensuous, Intelligent—Dark-haired beauty with electric smile. Mid 30s, Jewish, 5'6", TV reporter/producer living in Miami with son. Seeks dynamic, handsome, secure man (38-55) for life's adventures. Photo/note. 3670✉

Single Jewish Female—Striking, intelligent, artistic, late 40s, relocating, seeks quality male. POB 620746, Newton, MA 02462

Desire Professional Woman—With old-fashioned values. Very handsome, blue-eyed, successful professional, 6'3", 30s, enjoys cooking, arts, conversation, sunsets, picnics and dancing. 3622 ✉☎

Handsome Renaissance Man—Tall, very successful, loves life and all it has to offer, very active - enjoys theater, dining, travel, physical activities including sailing and tennis. Looking for that special, attractive woman, 30-48, with similar interests, to share all of the above... Photo.3624 ✉☎

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Seeking Lady, 55-65—Attractive, (212), single white male, 49, blue eyes, thick hair, intelligent, range of interests from baseball to art, and very sincere, seeks commitment to a petite, attractive, very feminine, (212) white female, 55-65. 3679 ✉☎

Gentleman—57, Ivy degrees, owner investment firm, world traveled, arts patron. Seeks unencumbered, educated, cultured, stylish playmate, 30-50. Revealing note, recent clear photo, please. 3635✉

Portfolio Manager/Equestrienne—Affluent beauty, 35, 5'7". Winters - Palm Beach; summers - NJ farm. Seeks affluent, sincere mate, 35-55, to share the best of life. Serious only. 3576 ✉ ☎

Widower—66, kind, fit, attractive lawyer. Box 745, Village Station, NYC 10014

Ain't Nothing Like The Real Thing—Babe, 35, seeking sandbox mate to schedule play date for outdoor fun, dancing, dining and romantic cooing. If you're a Jewish male, 35-45, nonsmoking, dog lover, send note/photo/phone. 3667 ✉☎

Beauty, Brains And Success—Petite, accomplished, athletic, Jewish, 37, NYC business owner seeks Jewish soul mate, 32-45, for marriage and family. 3596 ✉☎

Lively, Young 60s—Seeks caring, healthy man. Share Mitzvahs, music. 3671 ✉☎

Latin Or European Woman Sought—Who's also educated, tall, slim, pretty and in her 30s. I'm tall, handsome, work in finance, and in my early 40s. 3678 ✉

Good-Hearted, Slim, Very Pretty—Jewish woman. Early/mid 40s, professional. Good taste, pleasant, elegant style. Ironic, whimsical humor. Lives full, textured life. Bright, appreciative, real. Enjoys theater, art, movies, cultural/nature vacations, spectator sports. Seeks educated, attractive, financially stable man, 5'8" plus, 44-55. 3625 ✉ ☎

Jewish Male—Seeks a best friend to share good times. 3592 ✉☎

Very Classy, Intelligent—Tall blond Wasp (early 50s, look 40s), in Manhattan, would like to let the good times roll with a lovable Wasp guy who's funny, fit and loves both town and country. Note/photo. 3627 ✉☎

Attractive, Feminine—Soft, spiritual gay woman, mid 30s, successful professional, fit, very stable, loves travel, outdoors and living fully. Seeks feminine, spiritual woman for a lifetime of enchanted love. NJ/NY. 3656 ✉☎

Somewhat Wealthy—Jewish market investor and university professor in NYC and NJ, a bit over 50, seeks woman, 36-43, wanting marriage, hopefully with children. I am also very athletic and handsome. Prefer a bright woman such as an MD or JD - but no degrees also okay. E-mail: sharpguy4U@aol.com or 3695✉☎

Springtime Love?—Catholic professional, 42, with many good qualities - sense of humor, intelligence, honesty and integrity, hoping to find a caring female for happiness and love. 3698 ✉☎

Elegant, Upscale North Shore Beauty—Shapely and sweet, seeks 65-75-year-old, attractive, kind man who needs to be loved, is caring and financially secure, to experience a quality life together. 3584✉☎

Beautiful Teacher—Very hip, independent, creative, intelligent, 39, LI mom of foreign adopted baby, seeks one amazing guy. Letter and photo a must. 3587 ✉☎

Find Your Way—To me. Desirable, single, Jewish professional female, never-married, 36, slim, attractive, 5'4" brunette, with a clear mind and a warm heart. Interests include financial investing, swimming, exercising, art events, sporting events, movies, theater, conversation, cozy nights and more. Seeking a handsome, sincere, kindhearted, intelligent, single Jewish male, nonsmoker, 34-42, to share life...and love forever. Note and photo, please. 3581✉☎

Free Samples For Ladies Only—45-year-old, single, Jewish (nonreligious) multimillionaire seeks grown-up mid/late-30s Jewish female stunner for best friend and permanent main squeeze, with lady's choice of exotic dining, foreign film, cool jazz, long walks or hot romance. I am tall, athletic, slim and handsome, with soft brown eyes, quick wit and Ivy PhD; you are absolutely marvelous in every way. No obligation to buy; blue jeans okay. Return any unused portion of boyfriend if not delighted. Photo preferred. 3677 ✉☎

Gay Female Professional—37, very attractive, slender, seeks meaningful friendship with similar interests - poetry, bicycling, music, humor, stimulating exchange of ideas. 3641 ✉☎

Feminine Asian Beauty—Shapely, desirable, professional, well-educated lady with long hair, 5'5", early 30s, sensual, personable, seeking successful man. 3589 ✉☎

Sensuous, Exotic, Latin-Italian—Slender female, 40, ready for love, romance and passion. 3606 ✉☎

More Than Just A Pretty Face—Very attractive, fit, sophisticated, mid 40s woman seeking soulmate. I am vivacious, independent, smart, warm, honest, happy, classy and slim. Enjoy fine food, travel, music, dancing, skiing, movies and theater. Seeking a kind, fit, handsome, fun-loving, financially and emotionally stable, intellectual, compassionate man of substance. Note/phone/photo a must. 3674 ✉☎

CT Shoreline—An invitation to meet attractive, petite, active professional female seeking exceptional, accomplished, fit, active white male, 55-65. Love music, opera, arts, travel. 3687 ✉☎

Amazing Wealth—Of knowledge. Wel mildly erudite, warm, humorous, sensiti playwright disguised as corporate sui would like to meet woman in 40s, who fit, attractive, interested in the ar and a lasting relationship. (201)/(973) plus. Note/photo, please. 3688 ✉☎

Young Racquel Welch-Type—5'7' Jewish, seeks tall, handsome man wi integrity, class, sense of humor, 40-60, f love, laughter and forever? Photo. 3655✉☎

Pretty Spring Flower—Jewish, 44, rea to be picked by a man with the rig stuff. Note/photo, please. 3660 ✉☎

Electric Smile With Eyes To Match– Jewish woman, beautiful inside and ou green-eyed blonde, physically fit - lov family, fun times, sports and snugglin Seeking classy GQ-type guy, successf confident, 30-40ish, 5'10" plus, f marriage and family. Detailed letter wi full recent photo a must for reply. 3649✉

Seeking Very Successful Guy—40-5 living in Manhattan, with big heart a some charm. Note preferred. 3580 ✉☎

Very Pretty, Blue-Eyed Blond—MD, 4 5'8", 120, Jewish Manhattanite, see special man for love and marriage. 3691✉☎

Attractive Widow—Slim, 5'2", bro eyes, teacher, loves animals. Seeks reliab good man, 65 plus. Photo. 3628 ✉☎

Creative Girl In Corporate World —3 5'8", 123, blue/brown, hate "Sex in t City"; love Fletch, Beck, running a books; funny, warm, unpretentious a smart. You're friends with your exes, t fairly lean, driven, really smart, sil serious, adventurous and compassiona 30-38. creativerunner@aol.com. 3693 ✉☎

Not Another Weekend Single Event- Tall, single white male, 46, seeks sin white female, 41-49, to grow young w on a never-docking love boat. Phot phone. 3565 ✉ ☎

High-Quality Man—Single white m 54, very intelligent, nice-lookin physically fit, financially stron Westchester homeowner, seeks ni marriage-minded woman. 3663 ✉☎

Italian-American Female—30, long d hair, green eyes. Seeks male, 29-35, pre European/Latin. Photo. 3601 ✉☎

Adorable Size-4 Blond—Busine woman seeks successful, sophistica businessman, 60-70. (212) only. 3636 ✉

Good-Hearted, Good-Looking—Prof sional Jewish male, 5'9", 38, see pretty, slim Jewish female, 20s-30s, fun and romance. Note/photo. 3690✉☎

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artner, Friend, Lover Wanted—Pretty, rtistic, slim brunette, seeking intelligent, ealthy, financially secure, worldly, gentle an, 65-73, to share life, dining in/out, e arts, golf, travel and fun!! Informative ote, please. 3582 ✉ ☎

talian Guy—40 (looks 29), 5'7", andsome, healthy and in great shape. ski, cycle, roller blade, scuba, paddle ll and dance. Open-minded and patient, ith a wacky sense of humor. I seek a fe-of-the-party type, sweet, beautiful d never boring. Exotic Asian or Latina plus. Photo. Check profile at 921@aol.com or 3605 ✉☎

eking Attractive, Positive—Successful oman who requires the attention she eserves from a caring, sensitive, ofessional, divorced Jewish man oung 50s). A healthy attitude and estyle. Nonsmoker only. 3560 ✉☎

ay ENTJ Seeks ISFP—Active profesonal male who escapes to gardening, oking and country entertaining on eekends, seeks caring, spontaneous, nsitive partner to build a nurturing lationship. 48, fit, energetic and open. ote/photo appreciated. 3659 ✉

ry Nice, Handsome Firefighter—43, oking to rescue a beautiful lady with a uch of class, 20s-30s. Photo. 3569✉☎

lastics—Fit, fine, 40ish mensch eks kind, shapely, buxom older auty. 3573 ✉☎

No Artifice, Just Art—Beautiful, slim, playful and real, painter/professor, authentic and substantial, 44, petite, Jewish, seeking commitment-minded fellow with interests in the arts. 3597✉☎

Attention Gentlemen, Ages 55-65:—My friends tell me my standards are too high, but I know you exist. You are a kind, cultured, attractive, nonsmoking, successful and financially secure man with a sense of humor, a zest for life and a taste for all that NYC has to offer. If you fit this description, you will meet an extremely beautiful and intelligent, Jewish, successful professional woman, tall, blond, 50s, who enjoys classical music, opera, theater, fine dining, the excitement of the city and the tranquility of the country, and is looking to share it with the right man. 3646 ✉☎

Genuine Nice Guy—Would love to meet a bright, kind, slim woman, 32-42, to share a long-term relationship leading to marriage and a family. Me? Emotionally available, fit, active, upbeat, successful. Have good friends, a fun career and, at 45, seek the real thing. Photo/note, please. Will reciprocate. Thanks. 3676 ✉

Sophisticated, Shapely, Gentle—Terrific athlete, excellent physical shape, very attractive, well-educated, cultured, well-traveled, stylish, tall Jewish lady - seeking kind, cosmopolitan, successful gentleman (40-55). 4.0 tennis player/avid skier is a plus. Honesty/sincerity/kindness is your real advantage. 3700 ✉☎

Intelligent MD—Jewish male, 32, enjoys the arts and sports. I hate crowded clubs. I'm looking for a single female, 23-33, who isn't superficial or excessively materialistic, to share good times and more with. Note/photo/phone. 3705 ✉☎

I Don't Need You—I have to want you... I'm sure you would want me. I am a passionate, sexy, very pretty, intelligent, emotionally and financially secure, quick-witted, selective Jewish female, 38, 5'4", 110 lbs, athletic, great figure. I love dogs, tennis, movies, theater, golf, beach, outdoors, romantic evenings, music, dancing, travel. It is hard to find a quality man. Seeking a successful, good-looking, romantic, intelligent, fit, selective professional man, 36-45, over 5'9", who mirrors my interests (at least some of them), for that special chemistry and mental connection. Nonsmoker a must. No photo, no reply. Will exchange. 3590✉☎

"Dream Girl"—Pretty, long brown hair, slim, fun, looking for "Dream Guy". Design professional - enjoys the arts, long walks, good conversation, cafe latte and romantic dinners. If you are "Dream Guy", you are 36-44, handsome, charming and professional. Picture. 3701 ✉

Attractive Woman—Attorney, 46, Jewish, slim, 5'5", seeks man for a lasting relationship. Photo preferred. 3568 ✉☎

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Handsome And Nice—6', 185, 60 (look 45-50), retired, very active, athletic; works out a lot, very good sense of humor - if not great sense of direction. Seeks very pretty, shapely woman who can laugh at both the above - late 30s-50ish, for friendship, warmth and love. Manhattan preferred. Photo a must. 3684 ✉

Dancing Psychiatrist—(212) and (732); 53, 6'2", 190 lbs, fit and handsome (children 11 and 9), enjoy sports, dancing (watching and doing), and other arts. Desires 38-49 year-old, trim, fit, good-hearted, humorous, intelligent, likes children and animals, the arts and dances! Send bio and full length photo. 3708 ✉ ☎

Ready At Last—Single, white, very successful 45-year-old male knows that, finally, it's time to settle down. I'm tall, athletic, sexy, and smart enough to know what I've been missing. I'm seeking a bright, very fit, confident woman (21-35), who generally intimidates the men she meets, but deep down inside is just a little girl. Be my best friend and lover, as we share life's ups and downs forever. Like me, you love travel, the arts, little kids, and staying fit. I'm ready. Are you? Photo/phone a must. 3675 ✉

Great Jewish Guy—Handsome, easy-going attorney, 48, 5'8", slim, good sense of humor, many interests, seeks slim Jewish gal, 30-45, for love, marriage and family. Photo, please. 3657 ✉☎

Let's Get Together—Handsome, happy, romantic guy with great lifestyle, seeks elegant, slim, sexy Jewish lady, 55-65, for great life. Recent photo. 3685 ✉

Albion, Francophile/-phone—56, single after 30 years, relaxed life - Manhattan and beach. Travel, sailing, writing, art and cooking to share with love. 3561 ✉

Very Pretty Blonde—51, seeks older, accomplished man (to 68). Manhattanite (Protestant), 5'7", slim, size 8, gym-fit, classy, educated, former professional. Travels, golfs, upbeat, no kids, non-smoker, sane, fun-loving, affectionate, romantic. Seeks single man. Please be successful, fit, 55-68. All letters answered. Bio and pix. 3668 ✉☎

Lonely? Me Too—Recent widow wants to love again. Attractive, slim, 5'2", blond hair, blue eyes, seeks Jewish widower, 68-75, for a new beginning. 3623 ✉☎

Carolina Guy—Free-ranging professional, 50, vital, easy on eyes, single dad. Teens nearly out door; fresh start begins. Will share city evenings or tennis, eats, arts in (914). He laughs; he listens; he's interest(ing/ed). 3658 ✉☎

Warm, Funny, Attractive—40-year-old Jewish male who loves laughter, good conversation, travel and romantic dinners; yearns for the love and companionship of a special, intelligent, attractive, 28-36-year old Jewish woman. Note/photo. 3696 ✉

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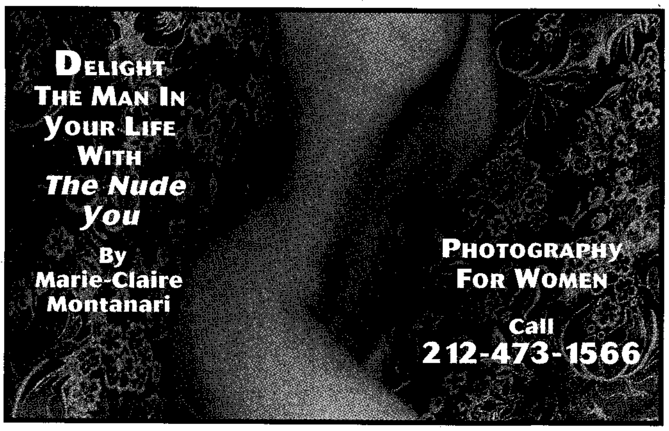
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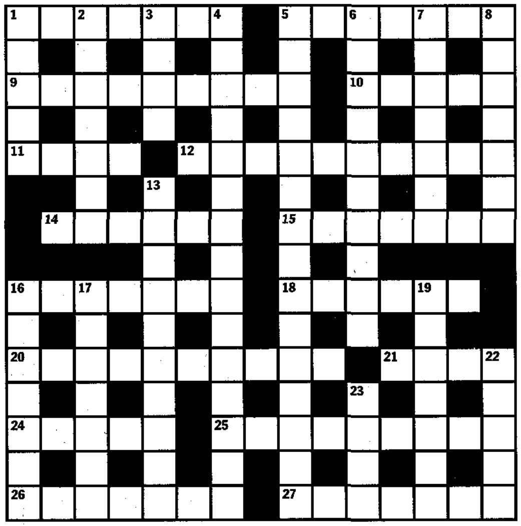
The 'Guardian' Crossword

ACROSS

- **1** Rural bus deficiency leads to severe pain. (7)
- **5** Delight in song across the channel . . . (7)
- **9** . . . where the (inappropriate) watch on the English bears bitter fruit? (5,4)
- **10** Bird with long leg, retractable in part. (5)
- **11** See 5 down.
- **12** A bientôt—read letters from Cambridge University etc.? (3,3,4)
- **14** Is height in chart an accident? (6)
- **15** Tess in a form unpleasant to watch? (7)
- **16** Two fellows, the pedlar and the translator of Homer. (7)
- **18** See 5 down.
- **20** Umpire aids reform of Soviet committee. (10)
- **21** Agreement in the New Testament. (4)
- **24** Organ rebuilt in Essex. (5)
- **25** A model 10: poet's not finalised page. (9)
- **26** Siberian and his dog, unhappy about little time given to solvers. (7)
- **27** Look for refusal from the right in North America. (7)



DOWN

- **1** Meaningless epithet for places in Ireland. (5)
- **2** A place for lace—turn tail for Wales. (7)
- **3** A hundredth of 22 11's for studer writer's use? (4)
- **4** Delineate study point in work on Ulster police, all up in 13's poem weaving. (5,4,6)
- **5,18,11** 13's version of Old Granny, Act I- repeated hue and cry. (5,2,1,7,10
- **6** Angel's not right about quest: it's left in the book. (6,4)
- **7** Hobson's choice of setter after a month, theoretically. (1,6)
- **8** Complaint—first part of 25's turning American. (7)
- **13** A ghost army deployed in line formation? (6,4)
- **16** A lot of policeman's 22. (7)
- **17** A man, willing, ends off filling. (
- **19,22** Nothing in father or mother's incomes: study relations? (7,5)
- **23** Article continuing in due course. (

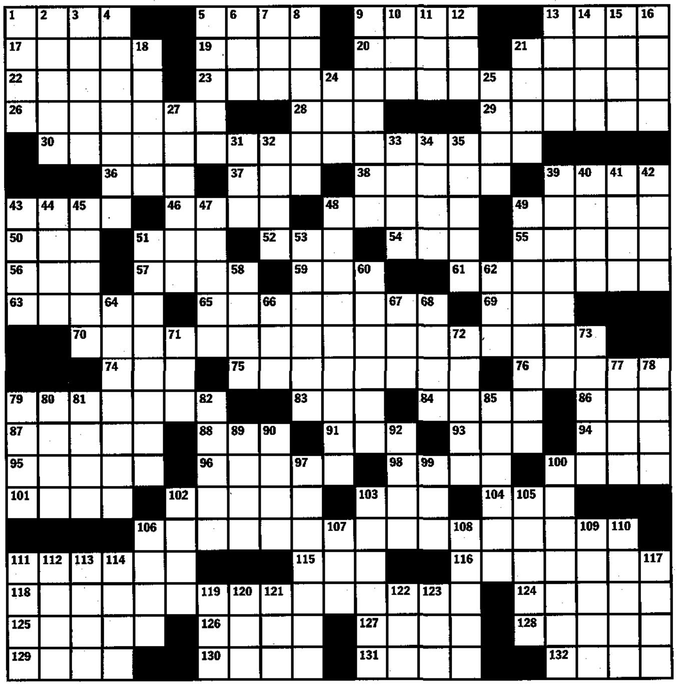
'April-Fooling With Films': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- **1** Athletic squad
- **5** Look from Groucho
- **9** Couch potato's place
- **13** "—— baby!"
- **17** Poker chip-in
- **19** —— mater
- **20** Front of a ship
- **21** Theater employee
- **22** Tibet's Lama
- **23** OR OR 0 (1937 film)
- **26** Publicized disgrace
- **28** He's a Hur
- **29** Stops, at sea
- **30** $^{\text{NOON}}$ (1949 film)
- **36** Bishop's jurisdiction
- **37** Edinburgh turndown
- **38** Name on the A-bomber
- **39** Mafia honcho
- **43** Thou shalt not, updated
- **46** Tree residence
- **48** Edible cow innards
- **49** Tenth President
- **50** Abbr. before an alias
- **51** Big ——, California
- **52** Unlock, poetic style
- **54** Nickname for Edward
- **55** Musical eightsome
- **56** Caesar or Vicious
- **57** Villain's adversary
- **59** Half a bray
- **61** Winter-cap appendages
- **63** Spyri's Alpine girl
- **65** Changed into bone
- **69** Page-bottom abbr.
- **70** ENUTROF (1990 film)
- **74** Nuclear regulatory agcy., once
- **75** Almond-flavored liqueur
- **76** Screened again
- **79** Optical medication
- **83** Missouri-airport letters
- **84** Raison d'——
- **86** Plural of "is"
- **87** River landing
- **88** Skill
- **91** Tintern Abbey's river
- **93** What a thole holds
- **94** Beer-pack number
- **95** Fair-haired
- **96** Internet-access company
- **98** Coiffure process, for short
- **100** Shipshape
- **101** Did a takeoff on
- **102** "Popeye" cartoonist
- **103** Ham on the hoof
- **104** Colleague of Chou
- **106** $\frac{\text{COVER}}{\text{THE}}$ MAN (1949 film)
- **111** Creature created by Al Capp
- **115** Age
- **116** Thinks highly of
- **118** · OF ON (1993 film)
- **124** Month before febrero
- **125** Glee-club section
- **126** Took a cab
- **127** Canal of song
- **128** "Monopoly" cards
- **129** Sound hoarse
- **130** Bowled over
- **131** Showy dance steps
- **132** Actress Lanchester

DOWN

- **1** Future frogs, familiarly
- **2** Play charades
- **3** Counselor-——
- **4** Worst-tempered
- **5** Soup scoop
- **6** "Do Ya" rock gp.
- **7** Australia's national bird
- **8** Hoi polloi
- **9** Katharine's frequent co-star
- **10** Conquistador's gold
- **11** In favor of
- **12** Grain bristle
- **13** Like incinerator residue
- **14** TV's "—— Is Your Life"
- **15** Camp sight
- **16** Jason's vessel
- **18** Move laterally
- **21** Deseret, today
- **24** Lion constellation
- **25** Gymnast Korbut
- **27** Lexington, in New York
- **31** Sides, in cricket
- **32** Roman statesman
- **33** Work with two needles
- **34** It springs eternal
- **35** Paris's —— la Cité
- **39** CY CY (1987 film)
- **40** Ski resort of 21-Down
- **41** Bo of shepherding
- **42** Doggy-bag filler
- **43** Short race
- **44** Dust Bowl migrant c the '30s
- **45** Rock bottom
- **47** Typo
- **48** 1T345 (1950 film)
- **49** Inflicter of severe pa
- **51** Trembled, as from cold
- **53** Vance of whodunits, and others
- **58** Mountain of myth
- **60** In the manner of a Mrs.
- **62** Quick to learn
- **64** D (1937 film)
- **66** "Casablanca" pianis
- **67** Immature newt
- **68** Be overfond
- **71** Author Umberto —
- **72** Helicopter blade
- **73** Clear the tape
- **77** Opera highlight
- **78** Waiting-room call
- **79** Exile island
- **80** Hound sound
- **81** Greek cry of revelry
- **82** Check endorser
- **85** Butted against
- **89** Pasta-sauce brand
- **90** Word in a comparis
- **92** Typical De Mille movie
- **97** Instructed the waite
- **99** I, to Claudius
- **100** Candidate
- **102** "Git!"
- **103** Talked gibberish
- **105** Gun-toting
- **106** Nursery-schoolers
- **107** Cockney's roll-call reply
- **108** Weathercocks
- **109** In a spin
- **110** Wimps
- **111** Practice boxing
- **112** Pepsi product
- **113** Showbiz winners
- **114** Alphabet sequence
- **117** McGwire's runner-ι
- **119** Title for Angelico
- **120** This minute
- **121** Sonnet's kin
- **122** William Tell's canto
- **123** "As you sew, so sha you ——"



Solutions to last week's puzzles appear on page